



JULY 1, 1995

BLUES ROCK'S PASSIONATE REVIVAL

inerica is making friends with the Rembrandts! Multiformat smash single •BOS over 4206 • 81 Bitboard Not 100 Airplat





'FRIENDS")

Nashvilla Scene



Faith Hill Wins Fans. **Previews New Material** SEE PAGE 32

At Warner Music. Doug Morris' Firing Leaves Uncertainty ■ BY DON JEFFREY

NEW YORK-In an effort to end the turmoil that has rocked the world's company, Warner Music Group's new chairman Michael Fuels has created a new set of uncer-

With the firing June 21 of Doug Morris as chairman/CEO of Warner Music U.S., a harsh spotlight turns on the Warner (Castinued on page 121)



Paul Brady Brings His 'Spirits' To U.S.

Silvertone's Big Sugar: 500 Lbs. Of (Ahem) Blues

■ BY CHRIS MORRIS LOS ANGELES-If you want to talk

about Silvertone act Big Sugar with the label's director, Machael Tedeseo,



word cartiously, Blues, that is, "When I heard Big Sugar," Tedesco says, "not for one second did I think blues at all. To me it was much more of a raw, primitive rock band." He adds, "For anyone who hears bines in this band, the only thing (Costinaed on page 114)

Dry Rot To Mothballs: Rock **Collecting A Dusty Challenge**

The

■ BY CARLO WOLES

mek mamorskilia manally races for the artifacts it displays walls. But Steve Routhier, who heads the organiza fort, occasionallyand baseily-runs

into a donation.

"Ted Nugent came into our restaurant in New York in 1984 and, without any solicitation whatsoever

Blue/Atlantic is outimistic that British blues rockers the Hoax can

Atlantic Aims To Bring

LOS ANGELES-With summer

tour dates supporting Buddy Guy and

a new mash at album rock radio. Code

Its Hoay To The U.S.

■ BY CARRIE BORZILLO

transform critical acclaim into com-The Hoax's debut, "Sound Like This," was released on May 2 ("Music To My Ears," Billboard, April 1). The minitour, which starts July 11 (Continued on page 114)

and to his favorite mater with a let. ter saving how much he enjoyed nor cafe," says Routhier, "Ted is a collector of a specific type of guitar, a Gibson Byrds land, developed

by Charlie Byrd and Hank Garland. There was nothing from the Nuge on the Nugent played

the hollow-body jazz guitar on all his albums through 1976 and during all his live performances through 1980. That's why the Michigan gui-(Continued on page 112

Thunderbirds Roll Dice On Their Private Debut

■ BY CHRIS MORRIS At the legendary Antone's Recordsthe small Austin, Texas, record store



THE FABULOUS THUMBEREINGS like-named club where the Fabulous Thunderbirds made their name

the early reading on the T-Birds' Aug. 1 Private Music release, (Continued on page 114) Dada Wa Getting

Big Warner Push ■ BY MIKE LEVIN

HONG KONG-Warner Music In-

ternational is attempting to reinvent Chinese repertoire with Dada



The decision by Warner's South (Continued on page 139)









There are some days you'll me uer forget. BON

(these Days)

the new album featuring the hit single

"this ain't a love song

in stores now!

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The Vallejo, *Gaļifornia* Gold Rush is on !!

gement: Chaz Haves

THE NEW HIT SINGLE "SPRINKLE ME," FEATURING SUGA T IS MAKING MAJOR MAIL EVERYWHERE! VIDEO ON





LOOK FOR THE NEXT. NUGGET FROM THE VALLEJO GOLD MINES-GAME RELATED FROM THE CLICK SEPTEMBER 26





No. 1 IN BILLBOARD **VOLUME 107 * NO. 26** • THE BILLBOARD 200 • WASHINGTON, D.C .- Disagreement THE 3 TENOIS IN CONCERT 1994 MAS, DOMINGO, PAWAROTT + ATLANTO over mechanical licensing in the digital de-* PRIMARDITI & FRENCS 2 • WARROUS ARTISTS • UCA HEATSEEKERS * SONAIDE - NON E - DO LEY - STOMAGE 1477 * THE BROOKS OF MADISON CO SOUNDTRACK * MAJING JAZZ / CONTEMPORARY POP CATALOG A DEENSED TO AL . BEASTIE BOYS . DET AND R&B A POVERTY'S PARADISE - NAUGHTY BY NATURE - 101 ences were not resplied • THE HOT 100 • * HAVE TOU EVER PEALLY LOVED A WOMAN? BRYAN ADAMS - AGM ADULT CONTEMPORARY * HAVE YOU EVER PEALLY LOVED A WOMAN'S SOLD THE CRUNEY COUNTY AUCTION INCE FORM MICHAEL MONTSOMET * AUGUST COUNTRY SINGLES SALES * YOU - STAKE OF JOY FEAT. CAROL LEERING - CHAR DANCE / MAXI-SINGLES SALES A CHEMICES CHANCE + THE MORROWINE BAG + MICHOLINA . UNA MILER COMO TU - M.A. SOLES Y LOS BURES - PONOVIO # CNE MORE CHANCE . THE MOTORIOUS B.A.G. . 640 KIN diriary Committee canceled without con ment a June 22 markup of its version of the HOT REB AIRPLAY HOT REB SINGLES SALES A ONE MORE CHANGE • THE NOTOHOUS REG. • BACKET the performance-right bill's licensing provisions for nearly two years, despite the persis-* ONE MORE CHANCE . THE NOTORIOUS BLIG. . BACKET **ROCK / ALBUM ROCK TRACKS** * DECEMBER * COLLECTIVE SOLE * ADMIT ROCK / MODERN ROCK TRACKS * HOLD ME, THRLL ME, KES ME, KILL ME • UZ • No. HOT 100 AIRPLAY HOT 100 SINGLES SALES TOP VIDEO SALES • POWENT COMP • POW **MUSIC VIDEO** * LEGENCS OF THE FAIL

Performance-Right Bill Threatened

RIAA, Publishers Try To Resolve Differences

livery era could kill the recording industry's chances for passage of a performance right The Recording Industry Assn of Ameri-

ea and the National Music Publishers' Assn said June 22 that they are still negotiating a compromise solution to pagging mechanical icensing-related differences after three

days of intense discussions here Because of the differences, the songwriter/music publishing community now supports only the House version of the industry's performance right legislation pending in

Congress. Unless they support the Senate version, the bill has little chance of passage The extended discussions came a day after Rep. Carlos Moorhead, R-Calif., Courts and Intellectual Peoperty Subcommittee chairman and co-sponsor of the House bill, warned the groups that the legislation would be doomed in Congress if the differ-

The groups estimate that a performance rights bill, which would protect labels and artists from unauthorized dizital trunsmissions of sound recordings, could bring in millions of dollars in additional revenue annually

from domestic and foreign licensing. Athough the House bill has the support of the main music industry parties, Moerhead told Jay Berman, chairman/CEO of RIAA. and Ed Murphy, president of the NMPA that unless they worked out the mechanical rights issue, the legislation would not "go

anywhere." He added, "I encourage you to do so. It's very, very important." The block involved the issue of what type of transmission qualifies as a sale. A sale would

require labels to pay mechanical license roy-Although the House bill already incorporates compromise language about mechanical

excelling and leaves the definition of a valuopen, ended the Servite bill is more vestriction If compromise language is added to the Senate bill insiders say, the legislation stands a good chance of passage this session. In a related development, the Senate Ju-

bill, S. 227. That vote has been rescheduled The RIAA and the songwriter/music publishing community have been wrestling over

In the latest dispute, the music groups' position is that every transmission "caught" or "held" by a consumer is a sale. In the RIAA's Some licensing deals that labels make with digital providers may be judged to be "a per-

formance, like on a jukebox" and not a sale, said Jay Berman, chairman/CEO of the RIAA at the June 21 hearing. However, NMPA's Murphy testified that a sale has been effected if a satellite service

subscriber's computer "catches a (downloaded) song or sound recording . . . If it's recorded and caught or kept." The bill already reflects the compromises orked out by the two groups in earlier dis-

cussions; these pertain to areas such as limit ing labels' exclusive rights in deals with in-One more House subcommittee hearing on the bill is scheduled for June 28. At that hearing witnesses will include involved unions that support the bill and a performer-orient-

anagers Forum, which is calling for a provision in the bills that would allow for direct payment to artists.

In the current bill's versions, record con panies or their agents would collect and disburse the coyalties on a percentage basis. In both versions of the bill inhals would not 50% of the new royalties; featured artists 45%; and the American Federation of Musicians and AFTRA, representing session

players, would each get 2.5%. The pending legislation amends the Coryright Act to include a limited-scope performance right that will protect labels and artists from unauthorized digital transmis-

sions of sound recordings. As a result of earlier compromises with the National Assn. of Beoadcasters, the proposed bills do not apply to analog or digital broad

The U.S. stands alone among developed countries in not providing a performance right in sound recordings in its copyright law

Ticketmaster, Other Services Open On Web, Eye Online Sales

BY MARILYN A. GILLEN LOS ANGELES-Ticketmaster is extending its considerable reach into the on line realm with the official launch of a

World Wide Web site on June 21 The site includes a nationwide events database updated every five minutes, daily entertainment news reports, artist-specific features, and a chat area-but no direct online-sales mechanism yet.

The company is the largest player by far to wade into online-ticketing, but not the Among others who have been testing the

waters: ETM, which has been working with Pearl Jam on its tour, launched its own Web site in April (Billboard, April 15); music site SonieNet, which last month exconded onto the Web, has been selling tickets to shows at select New York clubs on line since its launch last year as a members-based online service; Soundwire is selling tickets to the forthcoming New York Marintosh Music Festival online

ternet; and Pittsburgh-based DiCesare-Engler Productions became it claims the first followwice ecocort promoter to offer tickets to shows by a wide variety of major artists for direct sale online.

"Tickets are one of the few products where there is real clear added value to selling online, and frankly there are very few products that you can say that about save Nicholas Buttaraceth constinudiracoffers tickets to clubs such as Irving Plaza and Thread Waxing Space. "Is it better to order a T-shirt online rather than go to a store, where you can try it on? I don't think so, and the same answer comes un for a lot of products recole want to sell online. But with tickets, where you can see a seating chart, hear audioclips, find out about parking, make reservations at a nearby rest. rant, and have the ticket delivered right to

you, there is a definite, compelling reason to want to order them online (Continued on page 113)

THIS WEEK IN BILLBOARD

Radio stations playing 70s oldies a	re battling it out with cla
eic rock outlets in e clash over nosta Eric Soehlert reports.	igia. Radio features edi Page 10
CMT COMING BACK TO	CANADA

The U.S.-owned Country Music Television network is returning to Canadian cable systems, thanks to successful negotiations between U.S. trade representative Mickey Kantor and the

Canadian trada minister Washington, D.C., bureau chief 818 Holland has this late-breeking story. Page 117 B EPI COMMONICATIONS - Chiaman A CEJ- GENALD S. HORES - President Artiser F. Kiegai - Executive Vice Presidents: John B. Raboock Jr., Bebert J. Devillog, Martin R. Feely, Hew Lander - Senier Vice Prosidents Seargina Chaffis, Paul Carrina, Nas Mises, Rasaline Le-Vice Prosident Gene Merkense - Common Energies (N.B.) Uniform.

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The Rap Column ters & Pu Songwriters & Public Studio Action They're Playing My S Top Pop Catalog

ket Watch

The Modern Ag Music Video

CLASSIFIED REAL ESTATE

Time Life Gets 'Comfy' With Longterm Plan On 'Couch' ■ BY SETH GOLDSTEIN

NEW YORK-Time Life Video & Television thinks its name and direct-marketing expertise are key to opening retail doors. The first test will come in the fourth quarter if the company goes shead with the store launch of Caria dian series "The Big Comfy Couch," which is aimed at preschool viewers

It debuted on American public tele-

vision in January, and PBS stations

"already have gotten calls" asking

shout video availability, says Time

Life Video president Betsy Bruce.

"Big Comfy" direct-response cam poign that gets under way later this ser with 10 episodes at \$14.95 each. "We're managing this very carefully," says Bruce, who plans to have three different essection for the retail rush Consumer demand will reach critical mass, she believes when at least 50% of the PBS stations broadcasting "Big Comfy" once or twice a week start airing the show daily

Bruce has good reason to move slowly with this and "The Beginner's (Continued on page 117)

Retailers Eye Jackson's First Weeks

Chains Turn Big Titles Into Loss Leaders ing "HIStory" CDs as low as \$19.99

on CD.

This story was prepared by Craig Rosen in Los Angeles and Ed Christman and Don Jeffrey in New York. LOS ANGELES-Michael Jackson's "HIStory" and Pink Floyd's "Pulse

are a mixed blessing for traditional While the two superstar double-disc sets are bringing some much-needed

traffic into record stores, they are also making those same retailers poinfully aware of the increasing competition from mass merchants and appliance store chains, which are using the highprofile titles as loss leaders to draw For example, Target stores are sellBest Buy has the title priced at \$20.99 Meanwhile, the three-store Fry's Electronics chain in Southern Califor.

nia is sale-pricing "H1Story" at \$19.88 and "Pulse" at \$21.88. (Boxlet cost on the "HIStory" CD is \$21.22; cassette is \$14.02. Minimum advertised price is

Says Jim Baumann, music buyer at 7-unit, Mismi-based Spec's Music, 'Everybody is giving ["HIStory"] away at cost Spec's priced the CD at \$22.99 and the essette at \$15.99, a few dollars higher than Best Buy Even with the low-ball competition,

Baumann says "HIStory" is "definite ly our strongest release. We pretty ich expected it. Bob Say, VP of the seven-store, Reseds, Calif.-based Moby Disc, says the chain isn't even attempting to be competitive with the mass merchants We were slow on Michael, and we didn't buy it that heavy," he says. "You can find the Jackson record in every outlet in America, from supermarkets and spoliance stores to discount hous-

es. It's available in L.A. almost every-where for under \$25." Moby Disc has the set priced at \$24.95. Jeff Abrams, VP at 213-store, Min neapolis-based Best Buy, reports the chain sold 16,500 units of "HIStory"a healthy showing, but it could not top

the first-week sales of 19,000 on "Pulse." Abrams, like other retailers interviewed, says the titles have given retail a much-needed shot in the arm Business certainly has picked up in he says. "It started with the

Pink Floyd release and then Soul Asy-Even before the release of "HIStosales were up last week with the release of such hot titles as "Pulse. Soul Asylum's "Let Your Dim Light "Primus' "Tales From The

Punch Bowl," and the "Batman Foreyer" soundtrack. According to Billboard's Market Watch, which is based on SoundSean data, total sales for the week ending June 18 were 13.4 million, up 7.4% over the previous week and 4.1% over the

sume period last year. Album sales for the week ending June 18 were 11.3 million units, up 8.2% over the previ our week and 3.8% over the same peri od last year Total year-to-date sales are up 0.9% over the same time frame last year, while album sales are up 2.9%. According to Jim Scully, senior VP

of sales at Epic, "HIStory" is doing particularly well at urban accounts.
"One-steps are coming back for reorders already," he says. "They say they are seeing very strong action at In addition, there are reports circu lating that the Musicland Group has sold more than 11,000 units of the Jackson set. Says Marcia Appel,

spokeswomen for 1,200-store Mus land, "Michael Jackson has been selling very well, and we are very pleased The controversy ever alleged anti-Semitic lyries on the truck "They

(Continued on page 117)

Video At 'Miracle' Price; Last Shot For 'Star Wars'

BY EILEEN FITZPATRICK and SETH GOLDSTEIN

LOS ANGELES-20th Century Fox Home Entertainment will blast into the fourth quarter with a first-time pricing strategy and a last-chance opportunity for consumers to buy the original "Star Wars."

Industry sources say Fox will release its 1994 remake of "Miracle On 34th Street" at \$14.98, making it the first direct-to-sell-through movie from a studio to be priced at less than \$19.98. Discount retailers are sure to push the price down another notch in their efforts to drive impulse purchases at the checkout counter "The title is easily promoted under \$10," says Best Buy's Joe Pagano.

The year-old "Miracle" should be in stores on Oct. 31 or Nov. 7, according to wholesalers, who anticipate heavy demand for a title that would other wise suffer in comparison to more recont hits aimed at holiday showers They had to do something, because the movie has been out of consumers minds for over a year," says a distrib

utor. "By dropping the price, they could sell 6 million to 7 million units, as opposed to 2 million to 3 million at a \$19.98 price point." In fact, the movie may have already had an impact on the market. While Fox Home Entertainment president Bob DeLellis would not confirm the price point, several trade sources say it may have been a factor in Buena Vista Home Video's decision to lower "The Santa Clause" to \$19.56 from the \$22.98 suggested list, "It could be," says Gary Ross, president of the Suncoast Motion Picture chain. Like many retailers, Ross wants the higher margins that come with higher prices. "On the other hand," he says," 'Miracle' is going to sell a lot of

Mike Haney, purchasing director for Union, N.J.-based Palmer Video, expects to boost his order by 30% Palmer, meanwhile, has done well with Fox's line of \$9.98 rerelesses such as "Big," and Haney says the studio's sell-through marketing has set it "on the right road to cres! brand awareness. It has led to talks with Fox about a permanent display of budget titles, he adds Fox is seen to be making the best of

s bad situation with "Miracle," which died at the box office hast Christman The popularity of "The Santa Clause" was one reason for "Miracle's demise. "It's a very smart move on their part," says West Coast Entertainment vidco product management director Peter Sauer, "It's their only way of getting noticed in what's bound to be an extremely crowded

Competing against "Miracle" will be "Casper," "Batman Forever," "Cinderells," "Free Willy 2," and Fex's own "Mighty Morphin Power " And there are rumors that Buena Vista will have "While You Were Sleeping" for sell-through as well. Buena Vista executives weren't available for comment.

Christmas."

"It makes sense to put 'Miracle' out (Continued on page 107)



Georgia Restaurant in Hellywood, Calif., to celebrate the launch of his new isca label. Malosso Records, which is distributed by Warner Bros. The label's first release is "Music From The Motion Picture The Bridges Of Madison County featuring Eastwood's composition "Doe Eyes" elong with vintege lazz and blues performences Shown, from left, are Terry Semel, chairman/co-CEO, Warner os. Pictures; Eastwood; Danny Goldberg, chairman/CEO, Warner Bros loads; and Bob Dely, chairman/co-CEO, Warner Bros. Pictures.

VH1 Plans Morning Video/News Show

Split-Screen Format To Keep Music Fans Informed ■ BY BRETT ATWOOD its audience in health clubs, according

suck in morning TV viewers with an unconventions; block of programming known as "The Morning Music Wire," which will debat on a yet-tobe-determined date in August The Morning Music Wire" will fragment the television screen into three parts to transmit a simultaneous flow of music video programming and news information.

"This marks the beginni and phase of the new VHI," says VH1 president John Sykes, who hints that the fall will bring even more new programming for the music video units, and it will draw a lot of traffic into stores." Fox should enjoy "quite a big increase" in volume, Rosa pre-For the new morning show, Sykes

says music video programming will take up three-fourths of the TV screen, skewed to the upper righthand corner. The bottom of the screen will contain a scrolling news ticker, much like that found on CNN for stock information and on ESPN for sports scores. The left side of the screen will tentatively contain a graphic icon for the program, as well e and weather information 'This formst allows viewers to see the complete video in its original form, but it is framed with informa-

tion our viewers want to know," says

ne and decides he needs to switch to CNN for more information, then LOS ANGELES-VH1 is aiming to that's just fine. We recognize that our viewers want to stay plugged into the outside world." VH1 hopes viewers in its 25-44 demographic will develop the habit of tuning to when they wake up. "People already turn to music to get them up and out of bed." says Sykes.

to Sykes, who says the video and news combination is especially suited to the early morning environ Many of the details of "The Morning Music Wire" were still being finalized at trees time, including the primary news content provider and program length. (Continued on page 121)

New Chart: Country Singles Sales

debut of a weekly Top Country Singles Sales chart and the addition of a "peak position" column on three of the magazine's most-read singles charts The Hot 100 Singles, Hot R& B Singles, and Hot Country Sugars of Trucks charts now give each title's les, and Hot Country Singles & peak position in a column added to the

right of each chart. Since May 1991, our readers have been able to see in one quick glance the highest runks achieved by each title The Billboard 200 and the Top R&B Albums and Top Country Albums charts," says Gooff Mayfield, Billsingles charts that correspond with those album charts will also offer that key detail." The new 25-position Top Country Singles Sales chart, which runs under neath the Hot Country Singles & Trucks chart, is based on point-of-sale data from all SoundScan stor Marfield stresses that the 75-position Hot Country Singles & Tracks thart will continue to be based solely in Broadcast Data Systems airplay de

etions. Because so many country

tracks worked at radio are not made available commercially, there will be

no attempt to combine the information

only remaining void to accurately gauge retail activity of country prod says country charts manager Wade Jessen. "Overwhelmingly post tice and enthusiastic support from the record community made the decision to publish this chart an obvious one Moreover, it's a chance for the industry to become better acquainted with the country singles consumer The Hot Country Recurrents air play chart, which formerly ran under the Singles & Tracks chart, has been

moved to Country Airplay Monitor.

"With the introduction of Top Cours

try Singles Sales, Billboard fills the

·instinct.

THIS

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COUNT BASIC (oigxa) #1 at NAC radio for over 7 weeks





BACK TO BASICS 2 (Ex307) features: the j.b. horns and bobby byrd



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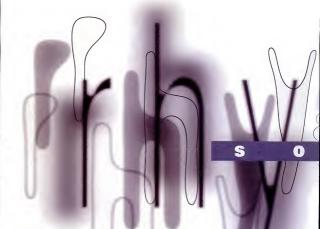








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Cen U Gat Wit It **Donald Degrata** R&B Cantaloop (Flip Fantasia)

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David Cole Robert Clivilles Duran Ramos

Tony Romao Grag Nice R&B + Dance Donald Degrate Roger Troutman Zapp Troutman

Fleve In Ye Ear Osten Harvey Craig Mack R&B + Rap

Got Me Wniting Eathor Vandros Dwight Myers Pater Phillips R&B + Rap

Hit By Love Nikolas Sibley Brandan Sibley Carsten Shack Mich Hansen Kenneth Karlin Dance

| Baliava James Harris III Terry Lawis **Gragory Webster** Andraw Noiand Walter Morrison Marshal Jones R&B + Dance

I Wouldn't Non This Kind Of Thing Neil Tennant Chris Lowe Dance

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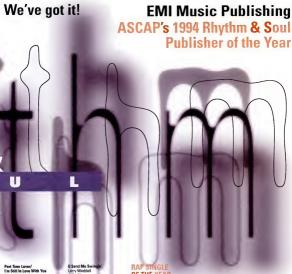
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Love On My Mind Jarmeine Dupri

Manuel Seal R&B



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The Right Kinda Lover James Herris III Tarry Lawis Jimmy Wright

Bannett Ann Nesby R&B + Danca

Time And Chence Marc Jordan **Brian Abrams** Kevin Thorton Merk Caldaron Samuel Wetters Mark Denard

Jeffy Allen Ricky Kinchen

Kari Lewis orner O'Dell Stokley Williams

R&B SINGLE OF THE YEAR

Donald Degrete Robert Jones Raymond Jones R&B OF THE YEAR Funkdefied

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RHYTHM & SOUL SONGWRITERS OF THE YEAR

Jimmy Jam & Terry Lewis





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Commentary

Let's Have Community Debates Over Rap

The recent controversy over rap music has created a debate that is not all new to me. As an elected official, I have long voiced support for freedom of speech and artistic creativity. As an African-American woman, I appreci ate the civil-rights struggle and the struggle of my people, who were captives in a slave s tem that denied all freedoms. I cherish the ability our Constitution gives us to speak out I would never support any public policy that would deny the right even of my enemies to meak their minds

Having said that, I sometimes feel offended by things I hear and see. There are movies. songs, and visual arts that I don't petronize. I exercise my right to make choices for myself and my family

Bap music is an interesting phenomenon Rap music was created in gazages, basements, and backyards. What emerged were a new beat, a new sound, and new lyrics that were not accepted by the music mainstream. Young black artists literally sold their product out of the backs of their cars and on street corners This music from the underground became No. I on the record charts. Not No. I just in the African-American community-No. 1 in America. You can hear the rap best echoing down the halfs of domitories in America's most prestigious universities. Young lawyers and MBAs play it at their parties.

Obviously, the raw energy, the outrageous ness and the conferentiation in the music have somehow created a following that most people my see exald never understand Do I like all rap musie? No, I don't. Do I emment, advertising business schools our

For example, Billboard's contention that

'the cult of the unrepentant regue ... dates

back as far as the unconditional pardon given

Richard Nixon in 1974" smades more of a de-

sire to be politically correct than historically

accurate. One could just as easily argue that

"the cult of the unrepentant regue" dates back to Harry Truman's decision to drop the

stomic bomb on innocent women and children

Likewise, according to the June editorial, Turker and Bennett "did not excernt for the

Times that portion of [Bilboards] editorial that stated. Our government has shown

a reluctance to spend money on the poor that

verges on willful class subjugation." Our

government has spent more than \$3 trillion

since the '60s in an attempt to alleviate pov

erty in this country. The problem is not "a re

luctance to spend money," but that despite

the trillions of dollars spent we have been, to

use Charles Murray's phrase, "losing ground

Dick Eastman

Park Ridge, III

Sprowriter

at the end of World War II

in the fight against poverty.

HISTORICAL PERSPECTIVES

Dec. 25, 1990)

of what I hear. I am moved by some young people who are obviously hostile and alienates and who communicate frankly about the harsh realities of their neighborhoods. I do believe that many of them have come into this inclus try relying on the shock value and that they may yet end up as the greatest poets of our

I have a profound respect for the venting



fear freedom of expression' Rep. Muxine Waters, D-Calif., is serving har third term in Congress.

of emotions in acceptable ways. If these young people were all acting out some of these mes sages, instead of just singing about them, of course, this would cause me concern. I don't think they are

Of course, I do think there are rap singers who are violent. There are also politicians, ministers, and some heads of households who are violent. I don't believe anyone can conclude that rappers are disproportionately more violent than the rest of society. Does rap mark influence people to commit violence or promote sexist attitudes toward unman? Dass it undermine values? Everyfluence on us...mories, music television, gov

to be concerned should open up their offices to special-interest groups. Many of these interest groups may be as violent as they say rup artists are. We should take a look at the effect on violence of the tobacco industry, the liouor industry, and the National Rifle Asen, Ago politician who talks about values and decries violence, but at the same time seeks to repeal the ban on assent weapons is nothing but a hypocrite. Are AK-47s and Uzis less dangerous than rap music! If there is one thing I think young people

Some of those who are violent may have been influenced by music or movies. They may

have been influenced by something that hap-

pened in their family, such as child abuse,

I see no cause and effect that justifies cen

We need a dialog between rap artists and

mature adults that would help them under-stand each other. Elected officials who claim

soring lyrics. I see no reason to intimidate rec-

spousal abuse, or some other violence

ord companies that would produce rap

hate, it's a person who talks out of both sides of his or her mouth. Elected officials who claim to be against rap music because it un dermines family values still take money from the recording industry in large amoun Rather than a legitimate concern about values, what we have now as a political debate created in an attempt to polarize our society

We should not fear freedom of expression We can speak out and say we don't agree with this or that, but—please—let's not just do it at a time that's opportune for us, particularly for politicians seeking higher office.

LETTERS

rise and the absence of personal accountabil Perhaps, as your June 17 editorial states, ity in our society For political figures like C. DeLores Tucker and William Bennett bor-Tucker and Bennett to ignore the satterly cen rowed "selective quotations" from Billboard's tral political points of our position paper 1963 editorial "Culture, Violence, And The while recueting quotations about social ille so they arrand filer more musical critiques una Cult Of The Unrepentant Rogue" for the simple reason that they didn't agree with every position taken in that editorial (Billhourd,

Regarding your own assertious about Truname, as well as the effectiveness of money 2. We feel that the difficult struteoic decision

of a daily associated arrangeder in drief hald ing history's firrent alabal year against total tarion rule is hardly assisyous with the inpenchment-level malfeasonce of a chie executive formally charged by the House Judici any Consulter with obstruction of justice, full now to apphoid lawn, good referred to procheer subapeniard multic discoverate after he had tribra an

outh to protect and defend the Countitation. Traverse's succe sens within the rights and bounds of his office, and he took full responsi billity for directions prosepted by U.S. and Jopenese projections of aboutly load-invasion cursolities. Naron's stant ups on insmoval, covert attempt to subsert our Constitutional system-for which he escaped prosecution, thus denying America a necessary and cru-2. As for the historical worth/effectiveness

of anti-poverty programs in this country, as author Stephanie Countz asserts in her ac-claimed book "The Way We Never Were," since the original 13 colonies, "Americans have been dependent on collective institutions beyond the family, including govern ment," with settlers operating "within a tight ureb of obligation, debt, dependence." Articles and lettern appearing on this page series as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Setting should be authoritied in the Lettern Divine Commencional should be submitted in Commencion Divine Super Number 1 515 Engages. Nata Not NY 10056

Homesteaders of the 1800s benefited from rameraus succial handouts, federal subsida programs, federal land grants, and state sponsored economic investments. Even in the supposedly prosperous '50s, suburbon faveilies were actually more dependent on federal temperature like the GI Bill the Notseard De fense Education Act, and lenient Federal Housewa Authorsty policies than one socalled undercloss in weent II'S history Charles Murray admented the elimination of off social programs errors an explorement insurgree for the poor in "Losing Ground American Social Policy 1950-80" after bus ing into centuries-old maths about notional

self-reliance and using them to condenn

Lyndon Johnson's War on Poperty. And yet, as Coostz detoils in her exhaus tively researched study, "total poverty remained much higher in the 1950s than in the Great Society period" of 1965-69 that John-son oversase. Since social-welfare cultucks began in the late 70s, federal assistance to the poor has steadily declined—and so have soages and job benefits. For instance, according to Coontz, "Hatf the new jobs created in the 1980s paid a souge lower than the poverty figure for a family of four." The monder of involvatory part-time morkers has grown by 121% between 1970 and 1990, according to the Bureau of Labor Statistics, with their hourly scapes just 60% of those of full-time scorkers, and with only 22% of part-timers getting emplower-sponsored health benefits. Studies cited by Cooutz show Americans are seeing cuts in take-house pay, reductions in over-time, and rises in medical insurance costs recipes for "losing ground" against poverty.

Billboard replies: Our 1965 editorial made both multional and political parets about homor-

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Artists & Music

Silverchair Aims To Leapfrog Across The Pacific On Epic

■ BY CHRISTIE ELIEZER MELBOURNE-The pattern of Silmir's runsway success in its na tive Australia could be on the verge of repesting itself in the U.S., where



Ben Gillies (drums)-ere all 15 years old and hail from Newcastle an industrial coast town some hours from Sudney. They formed the band in 1992, bonded by a love for early '70s heavy rock. surfing, and American grunge. "Tomorrow," the group's first



single and a No. 1 hit in Australia. was released May 29 by Epic in the U.S.; Silverchsir's debut sibum, "Frogstomp," arrived June 12.
"Tomorrow" debuted on the Modern Rock Tracks chart last week, (Continued on page 30)

Collie Driving For New Heights Giant Debut Is His 'Best Thing Ever'

After moderate success with four al-

bums for MCA Records Nashville, Mark Collie has joined Gunt Records in search of new momentum-and that ekwère big hit.

With the first single and video, Three Words, Two Hearts, One Night," out in advance of the July 18 release of his Giant album debut. "Tennessee Plates"-plus an extensive marketing plan likely to be the label's coethest this year-early indication is that Collie may well be on his way to achieving both.

"Three Words" is the most requested song at country station WYNY New York, secording to Gisat promotion head Nick Hunter. "I find [that] bizarre," says Hunter, "since it's awfully country for New York, and I don't think they're heard of Mark!"

But back in the heartland, Kevin Ma



son, PD at WFMS Indianapolis-when they have beard of Collie-says that "Tennessee Plates" has more good songs than Collie's past efforts and will help to make Collie's career. "It's the best thing the guy's ever done," Mason says, crediting James Stroud, Giant's president and co-pro-

Plates," for "fleshing out [Collie's] 'hillbilliness" and giving him more depth and cobesion

"We've had him in the market two or three times last year, and for a guy without hit singles, everyone sang along! It restly blew me away that he con-

nected to those listeners just by being Mark Collie. hillbilly singerno nirs, just natur al row tolers. This will take him to the next level

If so, Giant will have succeeded where MCA failed "To be honest, it's hard for a small label like Giant to market and sell better than MCA, because [MCA is] so good at what they do," continues Hunter. "But one of the things we

(Continued on page 22)

Gallagher, 46. Died As Fame **Was Returning**

LONDON-Rary Gallagher, one of the pioneers of blues and rock guitar and a champion of the Irish rock scene, had been experiencing a renewed wave of popularity before his death in London on June 14 st the age

The Irish guitarist had completed a European tour from May 1994 through January, in which he piaved of up to 8,000 ca-

Gallagher had recently under one a successful ver transplant, but suffered com plications as a result of a chest in-

Among the first to pay tribute were contemporaries such as Bob Dylan. Marti McCarthy, and Van Morrison. In the late '60s, Gallagher's band Taste rivaled Cream, conquering Ireland and then the U.K. after a famous gig at the Marquee Helped along by the admiration of

John Lennon, Taste signed to Polydor in 1967, and its second album, The Boards," was a worldwide best After the famous Isle of Wight fes

tival in 1970, Gallagher left Taste to release solo projects for many record companies, including Warner Bros., Polydor, and Chrysalis. Milestone albums including "Rory Gallagher" and "Deuce" marked his progress as a peer of Eric Clapton, while "Live In Europe" was one of the first commercially viable live al-

In 1975, he enjoyed a flirtation imitating Anglo-Sason pop and devel (Continued on page 22) on a new Hispanie musical hybrid. The



returns to No. 1 on The Billboard 200. "Chacked Rear View" unitally hit No. 1 in May Shown backstage in Salem, Va., on the first date of the band's crosscountry headlining tour, Atlantic Group praxident Val Azzok presents the band with Recording Industry Assn. of America quadruple-platinum plaques. Shown, from left, are band member Dean Feiber, Azzok, band manager Rusty Harmon, bend members Mark Bryan and Danus Rucker, Atlantic A&R rep Tim Sommer, and band member Son

Bad Boy's Notorious B.I.G. Just Keeps Getting Bigger BY J.R. REYNOLDS

LOS ANGELES-The word "big" best describes the hurseoning music curver of Red ReviArists resmor the Notorious R 1 G. whose correct single "One More Chance," debuted at No. 1 on the Hot R&B Singles chart the week ending June 24. It was the first time a record debuted in the chart's top The same week, "One More Chance"

debuted at No. 5 on the Hot 100. matching that chart's all-time high debut, achieved a week earlier by Michael Jackson & Janet Jackson's "Scream/Childhood." B.I.G.'s single also debuted at No. 1 on the Hot Rap

from B.I.G.'s "Ready To Die" album has sold 171,000 copies since its June 2 release, according to SoundScan. And B.LG. is likely to get bigger. A fourth single, "Gimme The Loot," is due later this summer. The artist also mskes s high-profile guest appear-ance, rapping on "This Time Around," s track on Michael Jackson's "HISto-

ry" album. The only cloud on B.I.G.'s horizon is his June 18 arrest in Pennsylvania on a felony warrant from Carnden, N.J., where he has been

charged with rob bery and aggravat ed assault. He was released on bail June 21. Label execu

tives declined comment on the arrest. John Artale, buyer for 150-store Carnergie, Pa-based National Record Mart. reports that "One More Chance" is moving steadily, especially in R&Bcriented stores. The single really shot up for us, opening at No. 12 on our sales list, then going to No. 8 last week," he says. "The album hasn't shown the same kind of increase, but this week we'll probably see a measursble improvement."

According to SoundSean, B.1G.'s album, "Ready To Die," which has sold 985,000 units since its October 1994 release, moved 20,000 copies the week ending June 21-up 2,000 units from the previous seven-day total. The al burn peaked at No. 3 on the Top R&B Albums chart and No. 15 on The Billboard 200 in its debut week on both

Independent Chicago retailer George Daniels carner of George's Music Room, says the label must have (Continued on page 107)

Juan Perro Is Spanish Music's Best Friend BMG Artist Blends Spanish Lyrics, Afro-Cuban Rhythms buzz word was "mestimie," which nor-Cuba and was the most keenly awaited

 BY HOWELL LLEWELLYN MADRID-It is possible that Spanish op/rock started to change on the day that Santiago Auseron altered his name to Juan Perro. In late April, Perro released his debut album, which became the first Spanish pop/rock album to enter the top 10 since 1993. As Auseron, he was the leader of Radio Futura, Spain's most influential pop'rock band of the '90s. He disbanded Radio Futura in 1992, spoke of the need for Spanish musicians to investi-

gate their musical roots in Latin. nounced that the Madrid-Havana musiral svis was more valid than that of Madrid, Now York In other words, it was time to stop

mally means hybrid or crossbreed, but in this sense suggests a musical melting pot. Asseron changed his name to Juan Perro, or "John Dog," to emphasize

the 'wandering mongrel' nature of his personal research into musical roots. Auseron's prestige as com-

poser, lyricist, and singer of Radio Futurs and his degree in philosophy from the University of the Scelumne in Puris mount that a let of people listened to the wandering The album, "Raices Al Viento" (Rocts In The Wind), was recorded in

release of the year so far. It has sold 50,000 copies domestically, according to Perro's label, BMG/Ariola. The Spanish and Cuban musicians on the album are joined by Welsh gui tarist John Parsons, who was one of four artists who played with Perro at the album's Madrid showcase on May The other musicians were drummer

Angel Crespo, double bassist Javier Colina, percussionist Moises Porro, and Pancho Amst on Cuban guitar or "Raicon al Viento" is exactly what it set out to be, a pop/rock-based series

of songs adorned with Cuban "son" and "holero" rhythms Perro began visiting Cubs in the late 1980s, when he sensed that mixing (Continued on page 107)



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Radio, Online Bridged With Warner/Reprise Showcases

LOS ANGELES-Warner Bros. Records and Reprise Records are niming to lessen the gap between the multimedia and radio communities with an ambitious parios of music events billed

as the Warner Bros/Reprise Records Music Showers Series The labels are combining the online talk show "Cyber-Talk" with their



Reprise's Chris Isaak is the next artist slated to apear on both media Wednesday (28). Joni Mitchell and Elvis Costello are

among the pioneer participants in the combined broadrast and multimedia events, which began earlier this Participating artists perform a live, commercial-

free radio concert. thich is followed immediately by an hourlong interactive backstage interview with fans through the America Online and CompuServe commercial "We are just bringing the two events together," says Nancy Stein, Warner Bros. VP of promotion and

special projects. Stein estimates that each of the radie broadensts was picked up by approximately 150 radio stations, including triple-A, modern rock, and

album rock outlets. No estimate was available on how many computer users participated in the "Cyber-"For the artist, the response is instantaneous," says Todd Steinman, Warner Bros. online and new media director, "They get immediate feedback about the show that they have just finished playing." Warner/Reprise artist relations

manager Tucker Williamson agrees: "It mate the artist in Leach with the audience only moments after leaving the stage. The emotions helpful the nerformance are still flowing when the artist begins to converse with the andience

Warner/Reprise decided to pursue the multiple-media promotional strategy after receiving an enthusiastic response from fans during an experi mental online "buckstage chat" with Mitchell in January. That event im-mediately followed her January satellite delivered live concert, which was (Continued on page 121)



celebrates the signing of Jessye Norman to an exclusive long-term contract that will extend into the 21st century. The announcement was made following the opera star's recent Carnegie Half concert. Norman has been associated with Philips Classics for nearly 25 years and has done more than 50 recordings for the

BMG International Revamps Marketing Team

Change To Focus Attention On Label's Own Repertoire ■ BY DOMINIC PRIDE U.S. repertoire has declined as a responsible for working with the intersult of us doing that.

BMG International is restructor ing its New York-based international marketing team, merging two staffs that had worked separately on licensed and group-owned repertoire. The move is a reflection of the in creasing importance of BMG's reper toire in relation to product licensed from other U.S. labels by BMG Inter-

The new team will be headed up by Christoph Ruecker, who has been named VP of international marketing; he had been VP of the licensed repertoire division. Ruecker reports to Heinz Henn, senior VP of A&R and marketing for BMG International. Henn says the restructuring is part of an overall plan "to make sure that every one of our companies worldwide has someone responsible for in

ternational . . . We've always prided selves on creating local reportoire and then breaking it internationally The overall importance of U.K. and

The changes closely follow Nancy Farbman's move to head up the inter national division of RCA's U.K. label in London earlier this year. Farbman had been VP international marketing and promotion in New York. "Nancy's move accelerated what we were already doing," says Henn.

The restructuring is also a result of the changes BMG has undergone in recent years, says Henn. "When we were RCA/Ariola, we were dependent on attracting other people's repertoire. We had the Virgin deal and the Island deal, which we lost. More recently, MCA-as we planned when we renewed the deal-has expanded its companies, so in many territories we just have a distribution deal, and they're not so dependent on us. At the

same time, many of the [BMG-affiliated] labels have their own international departmenta now." With the changes, effective July 1, Ruecker and a team of 11 become re-

except Arista. These include RCA. Zoo, Windham Hill, Jive, and Private Music. The department will also be the linison between BMG's companies and U.S. labels that have international licensing and distribution deals with the major, such as Giant, MCA/Geffen/GRP, and American Rupeker says the New York-based department cannot dictate the priori-

national marketing departments of

all BMG-affiliated labels in the U.S.

ties: "We provide a service to the labels. It depends very much on the labels to [determine] what that means Sometimes it can be something as small as coordinating an artist's tous dates, or sometimes even financial help. Sooner or later all labels contact us for help, whether it's just liaising between them and our companies or just basic troubleshooting. In addition, the international team will provide a label home outside the

Herndon's Label. Management Firm Stand By Their Man

BY CHET FUPPO NASHVILLE-The wagons circled in Music City in the wake of the first inci dent of a country star being arrested and accused of indecent exposure be-fore an undercover police officer of the Barely 24 hours before Epic artist

Ty Herndon was to perform his first official Nashville concert at a record label party at 328 Performance Hall here, he was arrested and charged with indecent exposure and drug possession (2.49 grams of methampheta ntine) in Gateway Park in Fort Worth

The 33-year-old Dallas resident wa released on \$2,000 bond and was report. edly admitted to an unidentified drug and alcohol rehabilitation clinic, Epiand Herndon's management firm, IM-AGE Management Group Inc., released statements supporting Herndon. Messages Hernden left on his voice

mail for family and friends indicated that he would try to challenge the charges. One phone message said, "Til tell you what the moral of this story is Don't pull off the read and take a leak in the woods

The police report said that Herndon approached a male police officer, exposed himself, sat down on a log, and began masturbating. Ironically, he was to have performed that evening at a po-

"Hello, my friends," said another Herndon message. "This is Ty, and I just wanted to let you know thanks for all your calls of support. I'm going to be away about a month dealing with some personal problems and getting my life in some kind of shape. As for the charges that were brought against me. it's a bunch of bullshit, and I will be doing my best to fight that to the He is scheduled to appear in court in

Fort Worth on Aug. 7. Herndon released a videotaped apology to his fans from a rehab center in

EXECUTIVE TURNIABLE

BILLEOARD. Doug Reece is named editorial assistant for Billboard in Los Angeles. He was a report taker at Radio & Records RECORD COMPANIES, Randy Lennox

is promoted to senior VP/GM of MCA Records Canada in Willow dale, Ontario. He was VP of sales Capricorn Records in Nashville comotes Mark Pucci to senior VP/GM and Don Schmitzerle to senior VP of international. They were, respectively. VP of publicity and media and VP/GM. Sony Classical USA in New York

ppoints Gilbert Hetherwick senior VP of marketing and Jeremy Caulton VP of A&R. They were, respectively, VP of sales and market development at Angel Records/EMI Classics and director of opera planning at English National Opera Allan Fried is promoted to VP of A&R and artist development at





was director of international A&R Denise Skinner is promoted to VP of marketing operations for Capitol Records in Los Angeles. She was senior director of market-Pam Edwards is named VP of

rock promotion for the Work Group in Los Angeles. She was national di rector of album promotion, West Coast, for Columbia. Atlantic Records in New York promotes Michael Krumper to VP of product development and Doug





Cohn to manager of music video promotion and media development. sey were, respectively, director of product development and coordinator of music video promotion and media development Anne-Marie Nicol is promoted to

VP of artist development for Warner Music International in London. She was director of artist development

Doug Haverty is promoted to VP of creative services for Scotti Bros. Music Group in Los Angeles. He was national marketing director.



Weekly



financial officer and Robert Seiden-

berg director of A&R. They were.

respectively, director of corporate

planning for the Walt Disney Co.

and senior writer for Entertainment

PUBLISHING. Mitchell Rubin is pr

moted to managing director of BMG Music PTY Ltd., BMG Music Pub-

lishing's Australian company, in

Sydney. He was director of interna-

tional acquisitions and special pro-

(Continued on page 118)





tertainment.



Joseph S. Puzio is promoted to VP of corporate finance and strategie planning for EMI Music Publishing Worldwide in New York. He was VP of corporate finance.

RELATED FIELDS. Michael White is named senior VP, administration and general counsel, for Warner Media Manufacturing and Distribu-tion in Los Angeles. He was executive VP, chief administrative officer. and general counsel for LIVE En-

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WRITER: Liss "Left Eye" Lopes	l Health't formelle Be	PUBLISHERS: B. I. G. Puppa Monic	BMG Sengu. Inc.	MIRI SACO	WRITERS:	Cummin' At Ya Frabensha Publishing Co.
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Mercury Bunch Pushes Brady Set

Folk/Rocker Goes Electric On New 'Spirits'

NEW YORK-A bugely influential folk and rock artist in his home country, Ireland's Paul Brady, whose Mercury album, "Spirits Colliding," debuts Aug. 8, remains best known in the U.S. for his songwriting prowess. "He's a songwriter's songwriter

says Josh Zieman, Mercury's senior director of marketing, pointing to Bonnie Raitt, whose "Luck Of The Draw" aibum's title track was written by Brady. as among the many artists who have covered his material. But Zieman concedes that Brady's

own U.S. albums, including 1991's highly praised "Trick Or Treat," have yet to garner the exposure warranted by acclaim from both peers and press. Now, Zieman notes, new avenues exist to gain Brady a hearing, such that "we can your faces on him as an artist and not just a songwriter." The emergence of the triple-A radio format, he adds, provides a "great place to begin"

"The World Is What You Make It," the initial radio emphasis truck and video from "Spirits Colliding," is being serviced to triple-A and college sta-tions July 17. "The only thing we had four years no was adult contemporary, which wasn't especially tailormade for Paul," continues Zieman, who also looks to target such syndicated radio fare as "Mountain Stage" and "E-

On the color side Ziemen says that SoundScan provides another new tool in marketing Brady, or 'micro-marketing," to be precise.



We can look dosely at the histo of this artist and see that he's tradi-

tionally sold in markets like Minne Boston, Los Angeles, New York, Portland, Ore., Chicago, Phoenix, Philadelphis, Providence, R.L. and Fresno, Calif.," Zieman says. "I can set up listening booths and in-store play cumpaigns in those markets." The music press, which has always

been behind Brady both at home and abroad, will be called upon once again. We'll go back to the legions of critics who have supported Paul in the past, as well as some of the most important says Zieman print and TV outlets. ast time around, he did have support at TV. like the 'Late Show With D Letterman,' but now we have other noes, including programs like House Of Blues' and the FX network." Live performances will also play a

ivotal role in generating needed wordof-mouth, adds Zieman. Unlike Brady's solo tour four years ago, plans are underway to bring him to America with three accompanying musicians. 'Spirits Colliding' is a four-piece

young band signing a big contract

with A&M, so it's natural that older

bands that have been out there longer

exerted no pressure on the hand to change its approach in the studio for

Death," the band's mixture of alter-

native, metal, and classic rock has a

slicker, more dynamic sound, While

some of this can be traced to new pro-

Larry Weinberg, who took over A&R

duties for the band after Bryan Hod-

derworth left the label, attributes the

new approach to the band's maturity.

They learned a lot about what makes

a song work in the last year," he says.

line," which was released in 1993, sok a respectable 72,000 units. But A&M

roduct manager Brad Pollak says

paign never gained momentum.

the label's "disjointed" promotional

We did not have any synchronized,

According to SoundScan,

ducer Clif Norrell (Gin Blossoms

Although Hennessy says the label

would get angry

cury's senior VP of A&R. "It goes back to an earlier style for him, to the sound of 'Hard Station,' his 1981 album that rough in this mar ket, which did quite well at album ru-

The Irish rock of "Hard Station" was enewhat of a breakthrough for Brady in Ireland so well, as it turned him away from the more traditional folk music of the Johnstons, with whom he played in the late '60s, and his '70s teaming with the band Planxty and

"Hard Station' and 'Spirits Colliding' are similar in that both were recorded entirely in Ireland and after a long period of playing solo," says Brody But the "more grounds" str. proach to "Spirits Colliding" resulted also from a "fundamental change" in Brady's recording process. In the past I'd work the orthodox

way, fitting my part into the rhythm section, but that process compromised my maneuverability. Essentially, I'm a solo performer even [in] the way I work in a live band—the drammer fol-(Continued on page 66)



band following a show at the Troubadour in Los Angeles, "Thud," Gilbert's PRA Records debut, came out list month. Surrounding Gilbert, counterclockwise from bottom left, are band member Russ Parrish, PRA Records president Patrick Rains, band members Nick D'Virgillo and Dave Kerzner, and Gilbert's manager John Rubin

Michael Jackson's HIStory Lesson Comes **Packed With Extracurricular Activities**

by Melinda Newman

MAKING HISTORY: Any new Michael Jackson alhum comes with such happage that it's virtually impossible to just listen to the music and not bring in all the extracurricular factors that surround Michael Jackson. With "HIStory: Past, Present And Future-Book 1." that task becomes impossible. Many of the 15 new songs on the 30-song collection (the other 15 are remastered hits) can only be interpreted as Jackson's response to the rireus that his life has become, especially since the release of his last album in 1991

The overwhelming emotiseeping through the new material are anger and sadness. The calm, shy, soft-spoken Jackson we see during interviews is a powder keg waiting to explode on songs like "Scream," "Money," and "Tabloid "Scream," "Money," and "Tabloid Junkie." He then turns moudlin on "Childhood" and "Little Susie," bullads that are so treacly and overwrought that they drown under the weight of their own thick, asppy

Instead of a musical work of art, Jackson has created a sonic inkblot that's more fuscinating to pick sport and

examine than it is to actually listen to. Throughout the album, noises beenbard the listener: a soundbite here, a scream there. Instead of songs, there are disjointed portions of tunes connected by vague themes. Glimpses of catchy, memorable hooks shine through on many of the songs, including "HIStory," "Money," "Stranger In Moscow," and "Earth Song," but The best thing that can be said about "HIStory" is that

rarely, if ever, do the songs hold up in their entirety the production is flawless, but that doesn't count for much if the songs don't live up to the pristine packaging they're wrapped in Instead of innovation (remember the first time you heard Eddie Van Halen's guitar solo on "Beat), much of this record is a retread of musical styles that Jackson has already embraced—only they were done better the first time. When a second crystest hits nack age comes out, it's hard to imagine that many of these new rongs will find a place on it.

And while we're discussing Jackson, what about the powder puff of an interview Diane Sawyer did with Jackson and wife, Lisa Marie Presley? Where were the hard questions, such as whether he felt that he had to have the first single be a dust with Janet, since she is now the more popular of the two in the U.S.? How does be think the new record would have sold if it. hadn't been packaged with his greatest hits? Did any of the dozens of people associated with the album bring up the fact that using the terms "Jew me" or

"kike me" in the song "They Don't Care About Us" might cause a JAMMING: Pearl Jam man-

ager Kelly Curtis admits that press statements suggesting that the band's plan to contract Ticketmaster again meant "caving in" prompted the abrupt, public about-face from front man Eddie Vedder, Vedder insists that the band, once again, is committed to a Ticketmaster-less tour. Curtis says his original com-

ments, made when two San Diego dates looked as though they'd fall through (the shows were eventually moved to the nearby sports arena with a waiver by Ticketmaster), were premature and born out of frus-trution (Billboard, June 24). "We didn't cut a deal with Ticketmaster, and I'm sorry for the misunderstand ing," he says.

The band has sworn off the ticketing company be-

cause of what band members say are its excessive service fees and its monopoly in the concert market As for American shows scheduled for September

and October, Curtis says there are "no definite plans to tour at this time." The band hopes to play the eastern part of the country this year, but Curtis says that they "buven't talked about additional dates." Assistance in preparing this column provided by Eric

Paw Takes Some New Steps With Second A&M Release BY STEVE MIRKIN writer for the band, "Here's this

NEW YORK-When your first al-

bum was released with no small amount of fanfare, what do you do after the bluster fades and the dust settles? A&M and Paw will have to answer that question when the Lawrence, Kan., band's sophomore effort, "Death To Traitors," is released Aug. 8. When its home base was anoig

the "next Senttle," Paw found itself the target of jealousy both at bome and from other bands. "I can understand the reaction," says Mark Hen-



PAW: Mark Hennessy, Grant Fitch, and Peter Fitch.

thesive radio airplay," he says. The label initially emphasized "Jessie" as a single then changed midstream to Couldn't Know," only to return to Although marketing seemed to be (Continued on next page)

BUILDOADD BEYN 1995

Dambuilders Cover States, One By One Hawaii-Via-Boston Act Ripens With EastWest Set

BY CARLO WOLFF CLEVELAND-"Play hard, build slow" could be the motto of the Dambuilders, a Boston quartet with The "play hard" bit will become clear in July when the Dambuilders

THE DAMBUILDERS: Kevin March Joan Wasser, Eric Masumaga, and hearing at the shows," she says.

This is an old-fashioned record

where every song leads to the next," she says. "Don Gebman was able to

capture some of the live energy and

Brandwein says that EastWest

lans to break "Ruby Red" on com-

mercial alternative and college ra-

dio, then cross it over to album rock

The Lollapalooza dates will help.

which will be immediately followed

put it on the record."

by the club tour.

Dave Derby

do a week on the second stage of Lollanaloora '95. That will be succeeded by the Aug. 8 EastWest/ Elektra release of "Ruby Red." the follow-up to last year's "Encendedor," The "build slow" part is the approach that the band and label take to the Dambuilders' career

"Encendedor," a buzzy compila-tion of singles and EPs initially re-leased on independent labels, helped build a fan base, says Dana Brandwein, director of marketing for the Elektra Entertainment Group. Produced by guitarist Eric Masunsga, "Encendedor" is a defiant clutch of tunes whose pop melo-dicism strains to burst free of its

punk shell On "Ruby Red," punk is the ur derpinning, while pop breaks out all over. Whether it's "Teenage Loser em," the dreamy "Drive By Kiss" or the knowing, hard-rocking "Special Ed," the Dambuilders are simultaneously commanding and versatile. Produced by Don Gehman, "Ruby Red" festures lyrics by bassist David Derby and music by Derby, Masunaga, drummer Kevin March, and violinist Joan Wasser The first phase of "Ruby Red" in cludes the release of the first single/ "Teerage Loser Anthem," July 17, the slot on Lollandloom's second stage, a headlining club tour in August, and an opening slot on a national tour beginning in October

Formed by Derby and Masunaga in their Honolulu garage in the late 80s, the Dambuilders landed a demo on the Berlin-based Cascha! label in 1989. Several indie singles and a European tour followed. The current lineup formed in Boston. where Masuraga and Derby moved because they wanted to live in an area that offered more gigs than their native Hawaii.

March, who with Wasser joined Derby and Masunaga in 1991, says that after touring behind "Enrende-"we wanted to work with a producer so the four of us could work as a band. Don was someone we respected from his work with R.E.M This is a much more emotional ord than the first," March says. "Ruby Red" has the extreme qualities of our music, which can pretty rocking. But there's also me very moody, slow stuff

Band manager Melissa Allen, who also manages Lori Carson and Sud denly. Tammyl, says people should discover the Dambuilders through their live show. "In some bands, there is really only one standout she says. "With this particular ban it's the energy between the four." Allen says that once the band secured a commercial alternative radio hit in "Shrine" last summer, it could have kept touring, "but we knew it was time to go back in the studio with these songs we'd been ness in each market," Brandwein says. "In October, we're looking for a national tour." The Dambuilders have already toured with Weezer Luscious Jackson, Shudder To Think, and They Might Be Giants The Dambuilders may eventually hit all 50 states, which fits with the group's "50 Songs For 50 States"

"The original plan was to put approximately three songs each on shyl singles for a total of about 16." says March. Last year, the Dambuilders released a 7-inch single with songs about New Jersey, Or gon, and Wyoming on the independent label Rockville.

"We always wanted to put out the state singles on small labels." March says, "But we want to keep that project accurate from actually making a complete record,"
With "Ruby Red," the Dambuilders are more interested in a state of mind, "This record takes their last record and moves it a step forward," says Brandwein, nothing that the Dambuilders will have a page on the Elektra World Wide eb site, accessible through the

*Great songs, strong live perform ance," Brandwein says of the Dam-builders. "And they'll be out on the road proving it."

We'll use marketing coordinators, market development reps, and college reps to develop aware-PAW TAKES SOME NEW STEPS

(Continued from preceding page) in a state of flux, the one constant fo Paw was touring. The band played more than 250 shows over a 14-month period, which Pollak believes gives

the label a significant fan base to For "Death To Traitors," Pollak will implement what he calls "guerrilla warfare" via a concentrated promotional strategy. In specific cities, A&M will blanket the market with club dates, intensive radio support. and as many in-store appearances as the band can fit in. Cities targeted for this treatment include New York. Seattle, Kansas City, Mo., Detroit,

To avoid the confusion that previously stymied the band on radio, the label will concentrate exclusively on Hone I Die Tonisht" for the first sinole. Initially, the label will work afternative, college, and metal stations where Paw had some success in the past. A video of "Hope" is planned, and A&M will make sure that in addition to national outlets like MTV and the Box, syndicated and local cable video shows will be serviced. One unusual market the label

hopes to tap is the skateboard and anouthoused subscribure. Albuma will he sent to board retailers for in store play ada will be taken out in hourding magazines, and advances have been sent to independent filmmakers in the hope that Paw's music will be it cluded in skateboarding videos. Cahle outlets ESPN and MTV Sports will also be approached. One development that gives the label confidence in this market was last year's appearance of Paw songs in the "Boad Rash" video game distributed by Entertainment

Ads and interviews will appear in publications that appeal to musicians such as Guitar Player. Print ads wil also appear in selected fanzines. All ads will contain an 800-number so readers can directly order the album and other Paw-related material. While Pollak wants to initially concentrate on Paw's core audience, as sales figures approach those of "Dragline" the campaign will broaden

nto more mainstream outlets Weinberg says he is not looking for a home run this time out. A hit single would be "nice," he admits, but it is not necessary for Paw's success. we sell a few hundred thousand copies and sell out larger clubs each time out, I'll be pleased," he says. time out, I'll be pleased," he says.

Before playing the U.S., Paw will travel to Europe and play a few festivals. In the U.S., prior to the tour, tenser shows are scheduled for ear summer, including a Fourth of July show in New York sponsored by al bum rock station WAXQ. Later this summer, Psw will take to the road and crisscross the country for the rest of the year, playing in 500- to

1,000-sent venues

These shows will be buttressed by as many in-store performances as scheduling will permit. To promote them, stores will be "bienketed" with posters and stickers. A promotiona sette single is in the works and will be handed out at shows and in stores There will be a small vinvl pressing that will contain an extra song Hennessy is excited shout the nos sibilities, but maintains that "we're just a band that loves to make records and play live."

Supersoul Group Shelter Puts Its Faith In 'Mantra'

NEW YORK-Rock and religion for decades. While many musicians have dabbled in religious exploration, few outside of the contemporary Christian market have chosen to make their faith the central focus of their material. That resolution is just one of the

things that separates Shelter-a New York-based quartet made up of Krishna devotees-from their punk brethren. On "Mantra which will launch the Supersoul/ Roadrunner imprint with its Aug 8 release. Shelter melds the hard as-nalls sound of Gotham punk with the more pacific philosophy of Krisbna Consc

"There's a fine line that we walk: We're in the music business, but we don't want to be reduced to the level of entertainment," says Ray Cappo, Shelter's charismatic front who is trained as a monk in the Krishna faith. "If you study the scriptures, you learn how to renounce aspects of your work but still use that work in a spiritual



and "Surrender Your T.V.," a song which Cappo grants is partly tongue-in-cheek. "It's a spoof, in a way," he says. "People say how we are programmed and conditioned. but if you turn the tables, television is a lot more guilty of those things than any spiritual sys-

Nevertheless, the appeal of "Mantra," the band's fourth album, extends beyond the message, thanks to Cappo's urgent deliver and the muscular guitar work of co-founder Porcell "The band's beliefs are ex-

tremely important, so we obvi-ously won't hide them," says Derek Simon, Roadrunner's senior director of marketing, "At the same time, we don't want to exploit them. This is not a 'Krishnapunk' band; it's a band whose nembers happen to be devotees of

Simoe says that Roadrunner will center its efforts on expanding Shelter's long-standing fan base inservatively estimated in the 25,000-30,000 range, judging by ules of the band's self-released albums-within the punk community. "We're going to release a double A-side vinyl single (featuring the album tracks 'Message Of The Bhagyet' and 'Civilized Man') on June 27," he says. "For that, we're going to go all out at mem-and-pop

To better serve those smaller ops, Roadrunner will tailer its point-of-purchase materials, em-(Continued on page 66)



NY Senate OKs Bill Restricting **Restaurant Licensing Fees** For Songwriter Groups

cieties' ability to collect from bur and

House and Senate would also impose

assume restrictions on the rights sori-

resturents. The main lobbying around.

eations hobind the hills are the Nation.

al Restaurant Assn. and trade process

representing bur and tavern owners,

the songwriters and restaurateurs is a

Thomas argues the dispute between

siness issue that should not be regulat-

"We've been saying all along, 'Look,

if you have a problem with the licens-

ing organizations, let's admit that

we're both groups of small-business

people and that makes this a business

dispute. We don't need Congress to

rights societies at the urging of Ren.

Carios Moorhead, R-Calif., who chairs

the House Intellectual Property Sub-

Representatives of the NRA were

"The first meeting went well," says

unavailable for comment by press time.

Thomas. "We were pleased that the

restaurant association, after a year

and a half, decided to sit down to discase what their concerns were

However, Thomas says he is ex-

tremely concerned about the state bills

that have passed or are pending, as

well as the federal bills. He adds that

ASCAP is considering withdrawing its

in certain states by refusing to renew

se'd serve notice that we're no innere of

fering our not-for profit service in those

and Colorado are among the targets.

We would stop issuing licenses, and

" he says, noting that Oklahoma

Accordingly, the NRA met with the

according to the rights societies.

ed by the federal or state governm

Thomas notes that federal bills in the

restaurant owners.

BY PAUL VERNA NEW YORK-Exacerbating the already hostile relationship between restaurant owners and the music rights societies, the New York State Senate has quietly passed a bill that would impose restrictions on ASCAP, BMI and SESAC in their efforts to

collect licensing fees from eating and drinking outship broads The legislation, New York Senate Bill 4960-A, follows passage of similar hills in other states and is identical to a New York State Assembly proposal currently under consideration accord-

ing to Bill Thomas, ASCAP's director of public affairs The Senate bill was passed in "some weird, back-room deaf" without a public hearing, according to Thomas, who says he learned of its passage when a staff member from the Assembly phoned him to inquire about it,

"I thought she was talking about a respective bill," says Thomas, admitting that he was "shocked" at the news

of its passage. The Senate bill had been introduced May 3 by Republican State Sens, Dean G. Skelos, Rorold B. Stafford, and Gorr Velella. The Assembly wersion was introduced May 10 by State Assemblyman Francis J. Pordam, a Democrat.

rding to Thomas. Both bills would require rights societies to provide licensors with a corr plete list of their song catalogs, would hinder the societies' ability to police the usage of their music in restaurants and bars, and would make it easy for restau runt and har owners to take alleged violators of the proposed statute to court

Thomas notes that similar music licensing bills have already passed in Colorado, Illinois, Maryland, Oklahoma, Texas, Virginia, and West Virgiria, and are pending in Missouri and Ohio (Billboard, May 13).

Additionally, 13 states have defeat ed copycut legislation, according to Thomas. These are California, Florida, Georgia, Hawaii, Iowa, Minnesota,

EPIC TRIO SILVERCHAIR AIMS TO LEAPERING (Continued from page 12)

ly on the power of heavy play at CIMX (89X) Detroit, KNDD (the End) Seattle, and WLUM Milwaukee. It mbs this week to No. 26 with a builet.

The band was to do three U.S. promo dates in Atlanta, Chicago, and Detroit from June 21-24, with press appear-New Hampshire, Rhode Island, South ces following in Los Angeles and New Carolina, Tennessee, Washington, Wyoming, and New Jersey-where York. Next, it is off to Europe to play arge festivals such as Reading (Eng-Gov. Christine Todd Whitman vetoed land). Roskilde (Denmark), and Lowa bill April 27 that would have imposed server restrictions on the licensing so-

Silverchair's rise in Australia began last June, when a six-minute demo version of "Tomorrow" won a competition on SBS-TV and earned the hand the chance to make a video and spend a day recording in the studios of the JJJ radio networks. All programmers heard the

Wo'd been playing over for two years. with no advertising in front of like free people," says Johns. "We were just a garage band-suddenly, we were on na nal radio, and then we had a contract." After a bidding war, the band signed with Murmur, the new "street" imprint of Sony Music Australia, Murmur manazing director John O'Donnell remem bers seeing the group for the first time at a Newcastle club with 30 people in the audience. "You knew they were special as they came on. At the end of the first

song, we were speechless. Murmur expected "Tomorrow" 10,000 20,000 copies. Instead, it became one of the ton five all-time best-selling ingles by a local act, moving more than 70,000 coxies, according to the label. Concerned that the band members vouthful looks would detract from their music. Murmur imposed a media bun.

ven buying up every available photo The strategy didn't hurt: A follow-up single, "Pure Massacre," also topped the Press and radio access to the band was finally allowed on the eve of the spring release of "Frogstomp."

The album, which debuted here at No 1. was quickly made "to be ps land as possible ... the recording level was on red throughout," says Johns, Australian sales are in excess of 100,000 copies, according to Murmur. New York-based Epic VP of A&R

avid Massey signed the act for U.S. dis tribution after seeing a performance at the Big Day Out festival here in January Epic originally planned to release "Tomorrow" in the second week of June

and the album in Seutember, with the band touring the U.S. around the end of

However, an import version of the single was picked up in late April by CIMX and became the station's most-

requested track Says John Watson, Sony's director of international marketing, "We had a great marketing strategy mapped out. low that's just been shot to pieces—but

in a most pleasant way. Other key modern rockers spinning "Tomorrow" include WNNX (99X) Atlanta and WKOX (Q101) Chicago. *Radio and the [U.S.] public have re-

sponded purely to the song and the per-formance on the record," says Watson. They idid not know! what the hand looked like or its history. The armed is the same as in Australia. Its success was largely word-of-mouth

That the members of Silverchair have kept their feet on the ground might have mething to do with the fact that they can tour only during school holidays and are still harassed by teachers about

The band members' relative youth ha caused quips like "Nevara in pajarna and "Kinder(Sound)garden," but their lyrical themes-which include child abuse ("Shade"), teen depression ("Suici

dal Dream"), and a deadly earthquake in Newcastle ("Faultline")-have struck a responsive chord with audiences "I don't write something until I can re-late to it," says Johns. "It'd be easy to write a teen song about hating school,

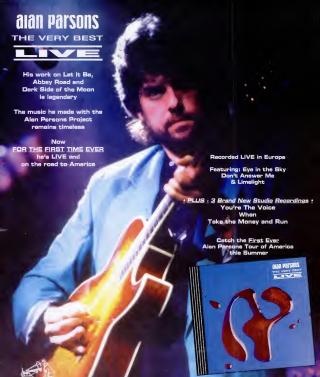
but who really frares it To tie in with the U.S. launch of the al burn, the Rusty Skate & Surfwear Co. will shin 25,000 Silverehair hang tags and 10.000 samplers to surf stores

A videoclip for "Tomorrow" has been that in Australia directed by Mark Pellington (whose credits include Pisarl Jam's "Jeremy" video). The band will embark on its first U.S. tour this fall.

amusement

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COLLIE RELEASES 'TENNESSEE PLATES'

found out-especially at radio-is that there's still a big Mark Collie fan base

out there. We just have to make sure we give them the best record he's ever Like Mason, Melissa Henslee, man ager of the Sound Shop outlet in Tusca loose, Ala., is another early belie think it's excellent," she says of "Tenn-essee Plates." She promises "any kind of in-store plays and displays they want, because it's great, and when people hear it, they'll be impressed.

This, she feels, is in marked contrast to Collie's final MCA album, but year's "Unleashed." "This one's so much better," she says, "The label change really did him good, because he's back to his roots: Like his first few albums, he's got the rockabilly style, and ballads that only his poins our do insting to Every song has the potential to be a sin-

RORY GALLAGHER

(Continued from page 18) with the Rolling Stones during recording sessions in Holland, when the band parted company with Mick Taylor, but Gallagher turned down the full-time gig he was offered. In 1976, be became the first artist to perform for the whole of the Continent in a Eurovision transmission with atomic radio simple at caining an estimated audience of IOO mil

In the '80s, he established his own label, Capo, releasing albums such as "Defender" and "Fresh Evi-

Admiration for Gallagher came from all quarters. Most recently, Guns N' Roses guitarist Slash was among those who queued up to play alongside him.

e." Hunter points to the tracks "Steady As She Goes," "Lipstick Don't Lie "Spirit Of A Boy, Wisdom Of A Man," sin' A Dream Called Love," and the John Hiatt-penned title track as ntial follow-ups to "Three Words" which is the first single) because, he says, it helps to re-establish Collie's

country base "Some people think he's too country, some too rockshilly," says Hunter, just back from a Collie promotion trip to the West. "I have to go out and show them what a priority this is."

This is being accomplished by a marketing compaign exceeding \$500,000 in its initial phase, Hunter says. "We'll be on top of the accounts on this record like never before in our lives, with phone calls and rending out whatever they need: [displays], minis, posters, ads-whatever it takes to get it out and keep it out."

Early on, Giant sent out a novel eardboard Tennessee vanity license plate promo piece to retail accounts. adio, and press. Designated "COL-.IE" and stickered with the album release date, the plate contained an advance CD, four-color foldout bio, marketing and promotion time lines, and the cover art-a painted photo "ollagraph" of Collie by his wife Anne. "It's unique artwork, which we'll tie in with point-of-purchase," says marketing coordinator Kristi Weaver.

Awareness postcards, cassette sinles featuring snippets of the remaining album tracks, and beary trade advertising recorded the single's release retail advertising, a CMT and TNN teaser and "now available" ad campaign, and a publicity push followed. Additionally, a regional radio promo-

on, "Spot the Cadillac with Tennessee -also tying in retail—is being implemented in 15 markets. Listeners who spot the song's Tennessee Caddy call in to register for a drawing, with prizes including product and tour merchandise and a trip to Nashville for the second annual Mark Collie Celebrity Race for a disbetes cure. A diabeti himself, Collie raised over \$200,000 for diabetes research at his first race last

Weaver says secondary promotions in cities within driving distance of Nashville, including Memphis and Atlanta, will award tickets to the race. There will also be album-issuech parties to five cities.

Helping Giant to hit the ground run ing, notes Hunter, is the fact that MCA didn't drop the ball on Collie. even after he decided to jump labels.
"They let him out and then went straight ahead and worked his last recard for themselves anyway, showing more class than most people would,

body at MCA," adds Collie, "nobody vould know Mark Collie ever did an thing. But they realized I needed to do something new

Although Collie had hits like "Even The Man In The Moon Is Crying," "Hard Lovin' Woman," and "Born To Love You" at MCA, he know that his cureer was lagging behind those of his contemporaries.

"All us guys were singing demos," he continues, recalling the late-'80s Nashville studio scene. "Me and Billy Dean and Garth and Alan Jackson and Aaron Tippin would pass each other in the hallways, doing demos and writing together. Who knew we'd be making records in a matter of months? Back then, Collie was playing Nashville nightchib Douglas Corners in order to set his admittedly "a little too left" country songs a bearing. After an industry scene developed, MCA's then-A&R chief, future Collie producer, and rrent MCA president Tony Brown

kin-moments shead of early suff porter Stroud. "James obviously has the magic touch, and every time we ran into each other over the past five years we'd say we'd make a record one of these days says Collie, "When I felt I might be coming into a point where I needed to regroup and maybe move to a new talked about how we could do it."

had Collie sign a contract on a nap-

town, so to spenis, I called him, and we On "Tennessee Plates," Collie note he and Stroud were able to "get closes to the real deal" by recording quickly and retaining the emotion of live play "We cut I4 tracks in three days On Tunics Motel, by Tony Joe White Tony came in and played, and James got so fired up he played drams."

The finished album came in at II cuts, with seven written by Collie.

Giant's made a firm commitment to try and get the music heard, and radie's been very supportive in not giv-ing up on me," he says. "So I'm very fortunate, because I've been in Nush. ville a long time, and our business is a commercial art. But people like Stroud and Brown and my close friend and former producer Don Cook want to make a great piece of music and want the artists to get out of it what they're trying to express,

more important than all the money

we make or don't make

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEW

ATLANTA: Joybung! has an interesting resume: Bassist Ted Selke was the orig inal bass player in Mr. Crowe's Garden (which, after a name and style change, became the Black Crowes), drammer Steve Lindenbaum played for former Silvertone artists Mary My Hope, and guitarist/vocalist Roe Wade did time along with Lindenbuum, in local band Needle. Yet Joybang' doesn't really resample any of these old outflts. In fact, the group's uniquely infectious, noisy-

vet-melodic bursts of sunshine with psychodelic undercurrents and lyries. which show a keen eye for pop-culture observations, are hard to pin down. We try to avoid sounding like any one band," says Selke. "We try to face a lot of different stuff together." Some of the groups that the 3-year-old Atlanta trio has opened up for in the past year or so might give further clues: Smashing Pumpkins, Swerve-

driver, Love Battery, and Magnapop. One thing everyone seems to agree on through, is that Joyceng' creates a mighty wall of sound on-stage, a fact that's especially impressive for a three piece. Their fans have snapped up almost all 1,000 copies of the band's first 7-inch single and more than 750 copies of its second. Meanwhile, the group's new self-released, six-eong CD, "1,000 mg., is getting sirplay on college radio stations, such as University of North Carolina Chapel Hill's WXYC Raleigh/Durham/Chapel Hill, University of Massachusetts Amherst's WAMH Springfield, and University of Georgia's WUOG Athens. Contact Sollin at 404-977-1919

ST. PETERSBURG, FLA: Singer/songwriter Brian Merrill, whose past projects Parade In Paris and Factory Black gurnered loads of local Tampa Bay Rock Awards and were as big as Bay Area bands ever get-routinely selling out the



1,400-seat capacity Janus Landing club here-is back with power por band Barely Pink. His cohort/collaborator is skillful singer/guitarist Theodore Lukus, formerly of the Chicago-based Hushdrops. "Our aim is to have fun with this," says Lukas, who teamed up with Merrill after a short stint in a Rolling Stones cover band. (He also bears an uncaraty resemblance to Ron Wood.) "But we have real songs, too, like my heroes Big Star and Alex Chilton." The rest of the band is baselet Gabriel Freedman of the Gypsy Saints and former Factory Black drummer Dan Eggles-

ton. Barely Punk has released a 7-inch vinyl single, "Jennifer Speed," on its own label, which is being targeted to triple-A stations across the country. The band has landed slots with Chesp Trick and has played the Southeastern Music Conference held in Turnos in May, "Our dling list is up around 400," he says, "and our next project is to stage the Full Scale Pop Explosion show in Tamps, Iwhich will bring together the best in regional pop bands for the July 4 weekend. It's a scene waiting to happen, Burely Pink has a CD slated for late-summer release, Contact Max Borges Management at 305-233-0637.

BERKELEY, CALIF.: A lot of pieces have fallen into place for singer/song Paul Durham since he moved from Twin Falls, Idaho, to be with his girifriend in the Bay Ares in 1960. He soon hooked up with the studio-wise electric guitarist Hershel Yatovitz, versatile tossist Paul Baker, and drummer Jim Kassis. Producer Lee Townsend (Bill Frisell, John Scoffeld, Charlie Hunter) then helped craft them into the Paul Durham Band, a vital force in the local after-

native folk/rock scene and a hit at the recent SFO2 and Festival of the Lake shows. The band drew label interest last year with a demo of punchy, wellhened material, a mix of acoustic power pop, feathery light ballacis, and hardcore thump, and a new four-song sette shows no lack of inspiratio Durham grew up around Irish folk classical, and punk music. The 26year-old's songs can be plaintive or raneous, but rarely overwrought. The lyrics offer only glimpses of a total picture. "You have to evoke something. You Every of 510,898,4075



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have to call the listener to you, not just hand it over." Contact manager Al

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EAST NORTH CENT

DREAM WEAVER: He ture sound on the album. layed a tecnage Michael Jackson in "The Jacksons: An American Dream" on ABC. He uses the voice of Simbu on the The Lion King" soundtrack. Then, music mogul Suzanne de Passe discovered him, signed on as his manager, and landed bim a recording contract with

cal out of Jason that I hadn't heard before," says Darralt Jones, senior director of A&R at Motown and one of the al-

20 13 4 INI KAMOZE coccessor (7050° c) of 60/13 on

burn's executive producers, "It was a more mature sound. And if that isn't impressive In choosing the songs for the mough, just listen to 15-yearalbum, the mature-beyond-hisyears Weaver says, "I wanted

to make sure the lyrics would fit me. I didn't want to come off as a fake. so I made sure it was something I knew I could handle and claim." While Motown

single, "Love Ambition.

could have easily put Wesper on the mall town circuit Bruce Walker, VP of A&R at Motown and GN at MoJAZZ, says the label thought that would be "too

Instead, Weaver at Bowlers honkstores will perform mostly track dates this summer, kicking off the South Shore Cultural Center in Chicago on Tacador (27). From there, he will host the Talented Teens contest in New York on July 22 and will perform for radio and retail execu-

"It's important for us to cover the entire country and get him in front of radio and retail," says Walker, who saticipates at least four singles from the ai-

ENORMOUS GREET-INGS: There is a lot going on is transformed into a more ma-

tives in most major markets.

Crouch produced three songs on the net, including the first Keith was able to pail a vo-

HERE COMES THE HOTSTEPPER

REGIONAL HEATSEEKERS #1'S

Alanis Morssette, Jagged Little Pil

Rotating top-10 lists of best-sel

, Karn O Hagadiva, Bloody Kones Crand Lotter

Salway Cood Times Alanes Mortouette, Jugged Lette Pill

in the world of Enormous

these days. The band just

finished opening for Better

Than Ezra, is performing on

f/X's "Sound f/X" show on

Faguel, Red Medicine

Listen Up. "Listening Cap," the full-length debut by Liquorice, is due on 4AD July 11. The band, led by Jenny Toomey. The first single, "Cheap

SOUTH CENTRAL rey Cherrey, All Reed to Know

Jon B. Box

titles by new & developing artists

July 14, and has signed with

Prior to signing with A&M, the band was on West

Hollywood, Calif.-based up-

A&M Records.

formerly of Tsunami and Grenadine, is shooting for Cuts" goes to college and modern rock radio Sunday

usled Book, When / Woice

OUTH ATLANTIC

Unum, which released its de-but, "Greetings," May 16. The band's first A&M album is due in early 1996 and will be produced by Matt Wal-Faith No More), who also mixed "Greetings." On the touring front, the band opened for Better Than

start indie label E Pluribus

Exra from May 19-June 3. including the massive WHFStival, hosted by modern rock WHFS Washington, D.C., and

the Music Midtown Festival in Atlanta. The group's upcom ng dates run from June 22-July 26 and in-

clode the Taste of Chicago Festival July 2. The "Sound t' X" appearance will include a performance and interview with the band. "The reaction

has been very good within the industry," says THE REGIONAL ROUNDUP Bruce Wheeler, co-label manager of E Pluribns Unum with Renoda Camp-hell. "We landed them a good agent at William Morris, and the live shows have helped seperate more inter-

est from people and from ra-The label initially focused its marketing efforts with out-of-the-box advertising in fanzines, but is now moving into larger publications such as Alternative Press and Optailers as Tower in New York and Newbury Comies in Bosten sise ran in tour markets To support the shows, a postcard was mailed to the hand's fan list of 250 names and to part of the label's 25,000-strong mailing list. The focus track, "Moon Doggie," is getting spins at modern rock stations WHFS

and KITS (Live 195) San Francisco. The video for the



will head out on a radio promotional tour of Puerto Rico in early July before returning to the U.S. for a promo tour. The duc's debut, "Anything You Want," is due Tuesday (27) on Hosteirs/Warner Rose Upcoming shows include ton 40 KIIS Los Anneles "KIS A Unite" on Seturday (24) and the Fairmounds in Son Jose, Colf. Aug. 2.

song is being programmed on CMV, which airs primarily in college markets. ROADWORK: Laxy Bones

Recordings' Neros Rame has landed a spot on the third stage at Lollapulooxa at Washington Gorge July 4 in George, Wash. tion. Co-op ads with such re-



nationwide. After finishing up dates with Jann Arden on Sunday (25), the Canadian simper/spngwriter beack out with Sarah McLachlan and the Chestans from July 14-Aug. 3. He will also be on "Live From The House Of Blues" July 7. old Jason Weaver's debut al-

um. "Love Ambition," due Dureday (27) on Motosco. With the help of noted proucer Keith Crouch (Ton) raxton, Brandy, Johnny Gill). Wegver's adolescent voice



Hammin' It Up. Capitol recording artist Hami, left, greats labelmate Tracy Spencar following his recard performance at the Hollywood Athletic Club in Los Angeles, which featured songs from his debut album, "The Funky

Spoken-Word Artist Gets Musical Mercury's Gaines Aims For Broader Appeal

BY J.R. REYNOLDS

LOS ANGELES-In an effort to make his spoken-word compositions more appealing to radio programmers and young consumers, Mercury artist Reg E. Gaines has added more musical elements to his sophomore set. Sweeper Don't Clean My Street. The sibum, which streets Aug. 15, offers candid spoken observations delivered with various cadences and cre ative inflections. Underneath Gaines' voice is an assortment of rbythmic beds, from jazzy riffs to meaty R&B Among the creative tactics used to pull in younger listeners are cutchy

hip-hop loops, a guest appearance by

Angeles-based AIDS

Awareness Action Inc.,

in conjunction with Children's Hospital, is pro-ducing a Let's Stamp Out AIDS benefit con-

cert July 12 at the Uni-

versal Amphitheater

labelmate rapper Nefertiti, a ballad performance by his sister, and tighter truck seemes. Says Gaines, "The music makes it

more accessible to a wider range of folks. It's not intentional, but some of the poems

are a little more pop-oriented." He says that on "Suspect" his sister Shelley Gaines sings so beautifully that he didn't want to put a poem on the truck. "It's about a cut decked out in hip-hop gear who gets on the

train, then gets rousted by the police because he fits the description of a Taking music production credits on the album are Mark Wilson and the artist's brothers. Calvin and Gordon Gaines. The trio was also involved in

Gaines' first production. The Jersey City, N.J., resident says his noems have traditionally been probing and introspective-perhaps too much so for mainstream consum ers. So he focused on making his work more palatable with literal word selection and street-witty prose construc-

Gaines also listened to Stevie Wonder's socially conscious album "Songs In The Key Of Life" for ideas on how to convey complex messages in an easy-to-digest fashion. "I found that there were few pauses between the tracks for Squeper'l which doesn't give [listeners] a chance

to breathe " Gaines says, "So I went in and set my norms up and then built more music around them, but with less time between tracks. "Sweeper Don't Clean My Street" follows Gaines' debut Mercury disc "Please Don't Sell My Air Jordans." critical acclaim. In an attempt to improve his com-

mercial appeal, the label plans to initially focus on the Gaines/Nefertiti single "I Just Wanna Catch A Cab," says Mercury senior marketing director Josh Zieman On the track, Gaines speaks frankly

about the difficulties black men have eatching taxis in large cities, while Nefertiti rape the blues. The label plans to service the single by the end of July to clubs and major market R&B and crossover radio stations. "Meening shows are a good out-

let for Reg E. to get out in front of the public, because he's his own best spokesperson," says Zieman. The label promoted the title track from Gaines' last album to radio with little success. But Mercury is committed to trying again. Says Zieman. "He's made a lot of friends at radio in major markets, and his new single has Nefertiti's name and a nice hip-bop groove to it."

College touring will also play a role in gaining exposure, and a video is scheduled for release early in August. Armed with SoundScan data, Meneury plans to attack markets that showed promise on the last project. including Boston, Dallas, San Francisco, Charlotte, N.C., and Wash-

ington, D.C. We'll begin by micromarketing in New York to see how things trum then move on to other markets," Zie-

While spoken word is becoming more familiar to consumers, Zieman says it's too early to tell if that awareness will translate into greater sales for Gaines -"We'll be knocking on some of the same doors we did last time, including lifestyle/entertainment magazines and the TV talk show cir-

Creativity. Emotion Go Down In 'HIStory'; **Mercury's Hancock Still Blazing Trails**

POLITICS, personal attacks, and sensationalism aside, Michael Jackson's "HIStory" boasts some of the artist's best work. Though many R&R observers complain that his music is too pop. Jackson is (as we're nually reminded) truly a universal artist. The album's cornerstone feature is its honed detail-from the rhythms and melodies to the armorpiercing lyrics and ancillary sound effects. But despite creative precision, the emotive content in Jackson's

vocals remains steadfast "HIStory" has just the right dash of trendiness to catch a listener's ear. But it's the complexity beneath that keeps the CD in a listener's player. As with all great sanguriters. Jackson seduces listeners with engaging books and rhothms at the ear's front door while penetrating the soul with probing social (or remantic) intercourse on the back porch. A case in point is the groove-laden but nourishingly insightful

The

Rhythm

and the

Blues

Money. Another example is the beat-driven "This Time Around," which features thick rap vocals by the Notorious B.I.G. while Jackson snorts retorts to the invasion of

his privacy.
"Earth Song," with its broken issuance of promises and rousing progressive chorus refrains, stirs the soul and sparks thoughts of communal responsibility

"HIStory"-taken together with Jackson's last four albums, "Dangerous," "Bad," "Thriller," and "Off The Wall"-is further proof that Jackson consistently records quality albums full of variety and introsp tion. Compare the new stuff with the best-of "HIStory" disc; the tracks stand well. The downside to "HIStory" has nothing to do with

the music. Ironically, the no-holds-barred marketing campalgn that Epic Records and Jackson are conducting has already alienated more than a few consumers and industry observers. Perhaps Jackson's personal problems led to this beat-'em-over-thehead strategy, but if they're not careful, overkill could make this project reach critical mass way too Is Jackson's music commercial? Yes. Is this bad? Not if the music has socially redeeming content, which is definitely the case with "HIStory." GOOD MUSIC, GOOD TIME: The 17th annual Playboy Jazz Festival, held June 17-18 at the Hollywood Bowl, featured an eclectic lineup of quality acts and music, from blues to salsa to big band Among the performing artists was veteran jazz keyman Herbie Hancock, whose current Mercury al-bum. "Dis Is Da Drum." festures a whole letts' hip--something jazz purists wrinkle their noses at. But Hancock has always been a trailblazer (Billboard, When you're formally trained in music, you tend

to discount other, less technical, music forms," Han-cock told Billboard. "But I've learned that it's the emotion in the music that really drives its spirit, so it's often beloful to be in touch with music like ran because there are no roles to stifle the creative process." Interestingly, Hancock stuck to familiar selections during his festival set rather than promoting his latest. GOOD THINGS: Los



by J. R. Reynolds

The concert will help to raise funds for the children's AIDS center at the health facility and the Gift For Life Project. The evening's lineup includes Gladys Knight, the O'Jays, the Whispers, Gerald Levert, Freddie Jackson, and Ce Ce Peniston . . . Capitol artist Bonnie Raitt has joined forces with Los Angeles community activist Dr. Mable John-Samuels to participate in the Joy Community Outreach To End Homelessness celebrity auction fundraiser, to be beld July 14 at the Hollywood Athletic Club in Universal City, Calif. . . Uptown ebairman Andre Harrell and his label's act Jodeci have begun an AIDS awareness campaign dubbed UrbanAID, in association with the AIDS awareness organization LIFEbeat. Jodeci is touring in support of its album "The Show, The After Party, The Hotel" and is coupling with local community outreach partner organizations in each market to promote awareness of the disease. Other artists participating in the program include Mary J. Blige, Heavy D, TLC, and Salt-N-Pepa.

Super Cat Looks To Make U.S. Purr With Columbia Set ■ BY HAVELOCK NELSON

NEW YORK-When Columbia Rec-

ords releases Super Cat's "The Struggle Continues" in mid-August, it will try to build on the Caribbean and domestic audience the reggae artist has established with previous release Super Cat tightened his hold on the Jamaican marketplace and captured the attention of the American hip-hop scene with his Columbia debut, "Dor

Dada," which sold 229,000 copies in the S., according to SoundSean. Now he hopes to broaden that domain with a new collection that he says is "full of all different emotions and moods and is a broad-based album for listeners of reggue music across the board." On "The Struggle Continues," delicious ragga basslines wrap around homey African beats and non-wise melodies. Over them, Super Cat's nimble

from romantic, spiritual, and playful to aggressive and socially conscious. Song highlights include "Warning" (a



fierce slab of gun talk produced by DJ Muggs of Cy-Hill), "Too Greedy" (a biting admonition to erack-cocaine users), "Forgive Me Jah" (a plea for penitence from the

Rub-A-Dub" (where Motown meets Trenchtown in a collaboration of regene legends Sugar Minott and U Roy), and the first single, "Giristown" (an ode to cuddlesome cuties all around the world). The commercial marrialness and 12inch of "Girlstown" ships to retail July

Billboard. HOT R&B SINGLES

COMPILEO FROM A NATIONAL SAMPLE OF RAB RADIO AIRPLAY MONITOREO BY BROACCAST OATA SYSTEMS, RAB RADIO PLAYLISTS, AND RETAIL SINGLE SALES COL-LECTED, COMPILED, AND PROVIDED BY

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Billboard.

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27 30 25 MY LIFE

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Hot R&B Airplay.

* * NO. 1 * *

FOR WEEK ENDING JULY 1, 1996

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R&R SINGLES 4-7

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Hot R&B Singles Sales...

Billboard.

T I 4 MATERIALS

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FOR WEEK ENDING JULY 1, 199

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HOT R&B RECURRENT AIRPLAY

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B.L.G., BIGGER, BIGGEST: There is no question that "One More Chan by the Notorious B.I.G. (Bad Boy/Arista) is the most successful record of s career. In fact, this single has gained so many points and is so far ahead of the No. 2 record, it's poised to sit at the top for a few weeks to come. Who knows, it could even break the record for most weeks at No. 1 if it continues to grow. At radio, this single is growing by leaps and bounds and moves 27-14 on the Hot R&B Airplay chart. In sales, it manages to increase over last week's record-breaking sales. The Notorious B.I.G. is in the headlines after being arrested as a fugitive from justice for allegedly assaulting and robking a concert promoter who supposedly stiffed him for a show. All the publicity will probably help sales (if that's possible).

AQUA BOOGIE: "Waterfells" by TLC (LaFace/Arista) looks to me to be the mext likely candidate for the top of the chart, but it has a long way to go to commete with bale-mate the Noterious B.I.G. In the meanting, this single is moving along steadly in both airplay and sales. The video is getting heavy rotation on BET, MTV, and the Box, which has belied to stimulate sales on the single and the album, "Crazysexycool," which wins the Greatest Gainer award on the Top R&B Albums chart for the second consecutive week.

ALL IN THE FAMILY: The first lady of Bad Boy Entertainment, Poith. makes her debut in a B.I.G. way with her first single, "You Used To Love Me" (Bad Boy/Arista). It enters the Hot R&B Singles chart at No. 16, earning the Het Shot Debut honor. Faith just happens to be the wife of the Notorious B.I.G., but don't think that has anything to do with her success. She happens to be very talented in her own right. Not only does she sing, she also is a songwriter, arranger, and vocal producer. The video of "You Used To Love Me" is still in production, but she makes a carneo appearance in the "One More Chance" video, "You Used To Love Me" is top 10 at six stations, including WQMG Greensboro, N.C., WKYS Washington, D.C., and WUSL Philadelphia.

GREATEST GAINERS: "Brown Sugar" by D'Angelo (EMI) wins the Greatest Gainer/Airplay honors for the second week in the row. Sugar" is top 10 at six stations, including WTMP Tumpa, Fla., KIPR Little Rock, Ark., and KMJM St. Louis, On the sales side, "Sprinkle Me" by E-40 (Featuring Sugn T) (Sick Wid' It/Jive) takes the Greatest Gainer/S (Featuring Suga 1) (See, Win 1237e) takes the Grades Gamer-Source award. At radio, "Sprinkle Me" is growing at a steady pace. It is No. 1 at KVSP (Stahorna City and ton 10 at KJMZ Dallas and KMJJ Shrwenart. La.

NOT PLAYING WITH A FULL DECK: "I Like It (I Wanna Be Where You Are)" by Grand Puba (Elektra) is holding its own, considering it is only avail-able on 12-inch viryl. This rap record is deing well at crossover radio and is starting to heat up at R&B radio, but does have the henefit of having a cassette single in the marketplace, "I Like It" is top 15 at WXYV Baltimore and WOWI

CHECK IT OUT: This week, we have added a Peak Position column to the Hot R&B Singles chart. This new feature will allow readers to quickly accer-tain each R&B single plateau. This feature has also been added to Hot 100 Singles and Hot Country Singles & Tracks.

DUDDI INC UNDER **HOT B&B**

	J	U	DDLING L	ш	J	U	LII. SINGLES
	LAST MEDIC	WILLIA CH	TITLE ATTIT CARE, COTRESTES CARES	Tets MEEK	CAST WEEK	MERS ON	TITLE APTIST GAMELOWITH BUTTING LANGU
	,	2	LLDY AMBUTEON (CALL ON ME)	14	-	1	DEATH BE THE PENALTY SHIBNE THE DECIPLE PENALTH
•	14	2	COLORS OF THE WIND WILLIAMS INDUSTRIANCES	15	F	1	ROUND & ROUND 14, TWNZ (DEP JUSTIAL/SILWID)
ľ	3	,	MY LOVE IS FOR REAL PRUIA MICK I CAPTIVE/MIGHE	18	17	3	PIOCK ON FUNKSCOBEST (MMORTAL/SPIC)
	-	1	THERE WILL NEVER BE	12	4	8	MEET IT REAL MICHBONE SET IT OFFICANTOLS
1	6	2	WHATEVER YOU MEED WOMEN SPEMS (ALL WESTERS)	10	2	7	QUO FUNK QUO MUNTO SIMEETOPO
	22	2	FLEDO UNION OF SOULS IDAN	18	-	7	DON'T GET ANY BETTER TOW SCOTT FRATURING MAPSA SCHOOL
•	8		SOME CONFIDENCE SMORE TO A WOMEN	20	18	12	WHAT I'M AFTER LORDS OF THE LANDINGROUND PRINCIS
ï	11	4	CIRCUMSTANCE WARMAN TIESALE MOJAZZMOTOWNO	21	19	7	MASTA I.C. MC 00506640 (BUJATTIVE)
ī	15	2	COME AND TAKE A RIDE MAD COME CAP A LECTION TRYBES	22	F	1	SUMMERTING IN THE LEC
	15	5	MONTHLY DISTURBED ISCHO JAMO	23	20	2	LET'S DO ST AGAIN TAMEST RECTUPES COTTO BROSE)
	12		JERE'S SONG CYCLETTE HARP GREEK HOTEGAPTOLD	24	-	2	HAPPY & U.KNOW IT CRAZY LEGIS PANCING
,	7	8	OWN DESTRAY	25	-	,	SPARKLE COMMISS OF AGE DROPS

Rubbling Under Sale the top 25 singles under No. 100 which have not set charted.

R&B

Battlecat On Top

Of The World Wit

Mayerick Album



"Let It Fall," is a strong assertion pagilistic poetics. In one verse s says, "Ya windpine's mine, cur I'm i clined to kick the right rhyme/So ve hardcore that you hit the floor." Tucks Da Huntaman has brees from Profile Records. Layered by pr ducer Tony Stoute, the tracks of I double-sided single, "Da Hunt Is Or "Watch Your Back." which come o earlier this year, are smooth, tigh and robbery, with enpugh melod candy buried in the mix to keep thin interesting. Unfortunately, h clenthed, smooth-as-cracked-gla voice probably sounded a hit too sin

ran. Rather, it's the perfect souns track for laid-back evenings.

Jamal (or Mally G) of Hiegal az D.O.C. can't stop talking about be dope fledgling producer Erotic D. i He's from Fort Worth, Texas, and cu rently lives in Atlanta. He's contributed tracks to both of the aforementioned artists' opeoming albums, and you'll be hearing more about him in this susce soon. He remains a witty

(Continued on page 29)

Billboard. FOR WEEK ENDING JULY 1, 1995

Hot Rap Singles

Battlecat Un Top			107	8,	COLLECTED COMPLETE AND PROVIDED BY SOUNDSCAPE
Of The World With	88	WED	2 WKZ	SWA	TITLE (MET ST. INMEDITION (ART)
Mayerick Album	1	1	_	2	* * * No. 1 * * * ONE MORE CHANCE + THE NOTORIOUS BIG
	2	2	1	9	FIL BE THERE YOU'RE ALL I METHOD MAN M.J. BUIGE
FEEL ME FLOW: DJ Battlecat— who in the past supervised jams for	3	3	- 3	4	FEEL ME FLOW NAUGHTY BY NATURE
Spice 1, Kam, and most notably,	4	5	2	16	KEEP THEIR HEADS RINGIN' (FROM "FRIQAY") OR ORE
Domino-is in the studio working on	5	1	1	13	GIVE IT 2 YOU ● DA BRAT
the Ice Cube and Yo Yo track "Bon- nie & Chyle Part 2" as he awaits the	÷	-	-	-	* * * GREATEST GAINER * * *
release of his own Lifestyles/Mayerick	1	15		١,	SPRINKLE ME + E-40 (FEATURING SLIGAT)
solo album "Gumbo Roots." Battle- cat's first single will be a celebratory	6	6	10	5	I GOT S ON IT
jam called "On Top Of The World"		9	6	6	FOR LIFE # MACK 10
Lin Que is the first artist on MC	1	<u> </u>	-	-	FREAK ME BABY + CIS N' GAT
Lyte's new Elektra-distributed label, Ace Entertainment, The Brooklyn	(3)	11	9	13	CLT 64C 17661 1786599C
mike commando entered the hip-hop	10	7	7	5	
nation as Isis, a loose part of X-Clan's Blackwatch organization. She re-	11	30	U	1	SURVIVAL OF THE FITTEST • MOBB DEEP
leased the 4th & B'way album "Rebel	12	14	33	6	SHIMMY SHIMMY YA
Soul" in the '80s before changing her image, label, and name and dropping	13	3	5	16	OEAR MAMA/OLO SCHOOL ◆ 2 PAC
image, sates, and matte and dropping	(T4)	NE	wie	1	SO MANY TEARS # 2PAC
ms.	15	13	1	78	BIG POPPA WARNING ▲ THE NOTORIOUS BIG.
The	16	16	13	10	HEY LOOKAWAY
IZAP WING	17	18			THE LIN C. RICE MASTA ACE INCORPORATED
1000			15	11	LIFESTYLES OF THE RICH AND SHAMELESS . LOST BOYZ
Column .	18	17	12	11	
	13	19	14	4	
by Havelock Nelson	20	12	.01	7	TALES FROM THE HOOD + DOMINO
	(21)	23	24	30	I WISH SKEE LO
the Ruffhouse/Columbia single "This	22	20	16	3	THE POINTS • VARIOUS ARTISTS
Is It"/"Rip It Up." Que's new single, "Let It Fall," is a strong assertion of	(23)	NE	wÞ	1	CHAMPION • BUJU BANTON
pagilistic poetics. In one verse she says, "Ya windpine's mine, cur I'm in-	24	21	1 18	10	ALL GLOCKS DOWN + HEATHER B
clined to kick the right rhyme/So very	(3)	22	20	22	OOH LAWO (PARTY PEOPLE) + DJ SMURF AND P.M.H.I.
hardcore that you hit the floor."		24	29	5	LOLLIPOP
Tucks Da Huntaman has beessed from Profile Records. Layered by pro-	(3)			-	
ducer Tony Stoute, the tracks of his	27	24	25	8	U BETTER RECOGNIZE SAM SNEED FEATURING OR ORE TO THE SEASON OF THE SE
ducer Tony Stoute, the tracks of his double-sided single, "Da Hunt Is On"/ "Watch Your Back," which came out	28	22	19	24	
earlier this year, are smooth, tight,	29	29	22	21	ERDOKLYN ZOO ◆ CL' DIRTY BASTARO
	30	31	30	8	AMONG THE WALKING DEAD SCARFACE SCARFACE
candy buried in the mix to keep things interesting. Unfortunately, his	(H)	88.0	DERY	27	CH YEARS CHITCH CUTDWINNE SO MES ODGOMOTOWN A ROTTIN BAZKALS
clenched, smooth-as-cracked-glass	(32)	NE	wÞ	1	GEATH BE THE PENALTY ◆ SHABAZZ THE DISCIPLE
voice probably sounded a bit too simi- lar to another Profile rap signing.	33	78	72	15	I'LL SE AROUNG . RAPPIN' 4-TAY FEAT. THE SPINNERS
Nine, who took off before Tucks prop-	34	30	26	23	TOUR CARLESTON
erly broke out of the gate. Nine got seemingly all of the label's promo-	(35)	NE		1	ROUND & BOUND THE TWINZ
tional muscle placed behind him. Still.	16	10	-		DOWN THE FUND SHEPPENED
Tucks is being shopped at several la-		-11	-	4	TOOTSEE ROLL A + 69 BOYZ
bels, and there's interest. Released just in time for the hot	37	35	32	57	
season is III Al Skratch's "Summer-	38	38	31	5	
time" (Mercury), a cool, slippery, and awardy soul alide that's the perfect ac-	33	25	21	12	CRAZIEST • NAUGHTY BY NATURE
companiment to such outdoor activi-	40	27	27	27	GET OOWN CH217FF TEMESAD BOY 7 SCIZARISTA CH217FF TEMESAD BOY 7 SCIZARISTA
ties as shooting dice, drinking brew, or	41	33	41	6	
watching playground Jordans take it to the hoop. This group has had sev-	42	37	35	6	CWN DESTINY CHIT VESSES 20147MSW0US MAD LICH
eral fly singles in the past, including	43	39	17	15	FOE THE LOVE OF \$ SO THIS RUN- SE SMOREWARD • BONE THIUGS IN HARMONY SO THIS RUN- SE SMOREWARD • BONE THIUGS IN HARMONY
eral fly singles in the past, including "Where My Homiezh" and that plast mack track "I'll Take Her," featuring Brian McKnight. By the way, McKnight's upcoming second set, "I	44	76	13	11	MASTA LC. MIC GERONIMO SOLITION BURN 9954797.
Brian McKnight. By the way.	(6)		DITRY	24	DI THA BUTTERFLY DI THA BUTTERFLY JOINN TO LID DO JO JAM BOOMSTERSDARD WAY 2 REAL
McKnight's upcoming second set, "I					SUMMERTIME IN THE LE.C. + DOVE SHACK
Remember You," is not bip-hop or rap. Rather, it's the perfect sound- track for laid-back evenings.	(4)	NE		1	
track for laid-back evenings.	(B)		DITH	2	HAPPY & U KADW IT! CHAPPY & U KADW IT! CHAPPY & CRAZY L'EGGS HEY ALRIGHT A ROTTIN RAZXALS
Jamal (or Mally G) of Hiegal and D.O.C. can't stop talking about bow	(4)	NE		1	KLIBI (TI ILLFOWNSKO SOUNOK 0366WCFDVN
dope fledgling producer Erotic D. is. He's from Fort Worth, Texas, and cur-	45	43	28	4	SEA OF BUD MC BREED (C) WRAP) (BC) CREEN
He's from Fort Worth, Texas, and cur- rently lives in Atlanta. He's contribu-	50	41	36	15	SHOOK ONES PART II
remay area as assailable free contribu-					

Seconts with the product sales gains this week, 4V/decolop and of America (RUA) contribution for sales of 500,000 units. A RUA to on its for consofts single. "Volenits indicates cathing number in for ca (3) Cassetts single availability (3) (3) single availability (14) Cassetts.

illboard TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, SoundScan

			8.		8	48	41	45	36	THUG LIFE HITISCOPE 92360AG (\$ 9673.90 VOLUME 1	П
MEZ.	AST WEEK	2000	MAG	ARTIST TITLE	M250	49	51	63	52	BONE THUGS IN HARMONY A' CREEPIN ON AH COME UP (CP)	
	,	,	4	* * * NO. 1 * * * NUGHTY BY NATURE TOWN BOTTLIFF GLOSS SO 3 MORE & NO. 1 POVERTYS THRUDGE	Ī,	(50)	78	43		* * * PACESETTER * * * NAD CI WAC REPALOT ANADYMOUTHYS: 19 5013 500	
2	2	,	14	2PACA INTERCOPE SERVICIONE DE PROPERTO ME AGAINST THE MORLO	÷	51	47	45	55	69 BOYZ ● RP-C 6001 IL 2015 SR ■ NEVETECH NINETY QUAD	
٤.	-6	-	24		<u> </u>	52	52	50	40	ANITA BAKER & DENTRA 615556550 (12 9616 NO) RHITHIN OF LOVE	
_				* * * GREATEST GAINER * * *	,	53	48	48	27	TOO SHORT ● DANGEROUS 41353UNE (12 WH) 5 WH CODITALS	
3)	4	4	31	TLC A* LAFACE PRODUMENTAL CO. SECTIONS CHAPTED CHAPTED CO.	_	54	54	44	35	SOUNDTRACK A" DEATH ROWNYTERSCOPE SEMINAGED 29616-961 MURDER WAS THE CASE	
,	,	,	00	SOUNDTRACK & PROPEY \$2000* (CO.9015.98) FEEDAY	1	(35)	57	42	35	SCARFACE & RAPA-LOT 359467-NOS TRISC (10 59) 15 98) THE DIARY	
,	,	-	2	C-80 AMOL 7197 (9:590 A 59) TALES FIGM THE CITYET	1	56	45	40	52	BLACKSTREET ▲ INTURCOPS 923514G110 NA15 NII BLACKSTREET	
,	,	,	. 0	SOUNDTRACK 40 HORES AND A WILLE 112425 MCH (10.98/16 98) TALES FROM THE HOCO	3	(3)	58	53	4	QUESTIONMANK ASYLUM KIPER 66560ACA (9 5815 98) THE ALBUM	
,	9	9	2	MOBIL DEEP LOUG-64/89/PCA13 9675.980 THE INFAMOUS	1	58	46	38	38	KARYN WHITE WARKER BROS. 45400110 9815 981 BRASE HIM QO RIGHT	
Đ)	9	38	40	THE NOTORIOUS BLLC. A 110 MY 73000-1ANSIA (1 98/15 10) READY TO DIE	3	59	56	5L	31	CHANTE MOORE SUSTILISTMOLOGISHTERS A LOVE SUPREME	4
3	10	9	12	SOUL FOR REAL ● UPTOWN 11125MCA (\$19015-98) CANCE I LAIN	5	60	53	57	13	WARROUS ARTISTS SMOOTH GROOVES A SENSUAL COLLECTION, VOL. 1	
12	9	9	10	E-40 ◆ Sick MICH 41558/JNC (10/30/15/98) IN A MAJOR WAY	2	60	81	58	31	HOWARD HEWETT CAUSER 1000-25 99/14 980 IT'S TIME	П
11	12	12	12	BOYZ II MEN A' MOTOWN 0523 HD 18/16-38H	1	(62)	64	51	41	USHER LAVACE 20000ARSTR (\$ 1615 SH)	T
2	12	9	12	MONTELL JORDAN PARKAL SZ727/A/SLAND (LO 1903 S.18) THIS IS NOW ME DO IT	1	83	55	=	8	AARON NEVILLE NAM SKONSPERIPECTIVE (10.5%) SIR TATTOOCD HEART	Т
3	31	10	25	MARY J. BLIGE & UPDOWN 11160 MICA (102-9015-90) MY UFE	1	64	62	62	18	VARIOUS ARTISTS SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	T
4	38	12	31	BRANDY ▲ ATLANTIC ESCIDIAS (E-101.5 NO	1	(45)	70	88	135	KENNY G A* MISTA 18646 (30 SB) S SB	t
	19	15	19	OLY DIRTY BASTARD GENERAL CONTROL OF THE 36 CHARGES	2	64	59	68	73	WANESSA WILLIAMS @ WIND STREETS MOTOR FOR THE SWEETEST DAYS	+
13	12	12	22	BROWNSTONE & MLL STREETING GO SHITS IT SHE FROM THE BOTTOM UP	-	(E2)	NE		1	WILLIAM SECTON WITHSOMO \$145112 9819 981 SECREN	
-	12	м	44		÷	(44)	84	-	2	IMPROMP2 MONAZI 530541/MCTOWN IS 9812 989 YOU'RE GONNA LOVE IT	+
ħ				* * * HOT SHOT DEBUT * * *		63	63	74	5	KING JUST BLACK PERSONS STREET 23011 AG ID-MAIS NR BE MYSTICS OF THE GOO	đ
	NE		1	BLACK 10 PRICETY 53538 IS SIGN SEE	17	70	60	55	38	SOUNDTRACK A HEROLIN SORIS (10 HEROLIN SOR) 1450NS LYRIC	1
	10	10		KUT KLOSE KONTLOTIA ENIARTIS ILO SOIS-SE SUI RENCER	11	(21)	NE	WÞ.	T	ROY AYERS INA 66023 ID 16025 SIE NASTE	7
•	12	12	12	SOUNDT/DACK TOWN 10Y 1514 (11.9814-98) NEW JEISEY DRIVE VOL. 1	3	72	62.	73	18	VARIOUS ARTISTS SMOOTH GROOVES A SENSUAL COLLECTION, VOL. 3	1
_	10	19	IB	ADINA HOWACD ● ACCCADOMENTMEST STERRES (350015 06) EO YOU HANKA ROE?	1	1.0			4		+
1	20	23	31	METHOD MAN @ DEF JAMERA, SESSOT-MELAND-CO. FIG. 16 (NO.) TYCAL	1	1	79	63	-	(HIMMARIN IN MARINET DELINE SONOS VOLUME Z	4
2	24	11	20	KIRK FRANKLIN AND THE FAMILY SOSPO CONTROL 72115 OF BUT A REST. STEEL ST. SEC. ST. ST. ST. ST. ST. ST. ST. ST. ST. ST	5	24	83	-	2	VERTICAL HOLD ANN SACRESPECTIVE OF 2015 SNI HEAD FIRST	4
3	22	_	2	AMG SQUITT 20654* (10 MK (6 MK) BALUM OUT OF CONTTOL	22	25	71	87	31	SPICE 1 ● INT 41547 (10 5915 98) AMERIKKARS NIGHTMARE	
4	73	21	12	H-TOWN LINE 212* CO 1817 NO. SECOND AFTER GARK	21	28	66	77	29	LUTHER VANDROSS & LV 517751ERC (10 98 EQ.)8 98 SOVGS	
5)	MET		2	SHARRA BANKS (INCOME) (10 00 (QUID 00) A MI SHABBA	25	17	73	59	18	VARIOUS ARTISTS SMOOTH GROOVES A SENSUAL COLLECTION, VOL. 4	4
-	26	27		JON B. WE THINK MADE SHAPLEYS OF MISCHARD MISCHA	25	28	82	80	74	WU-TANG CLAN & ENTER THE WU-TANG ISE CHAMBERS	Т
7	27	25	12	BARRY WHITE A NAM SHOULSPORPECTING IS MITTED. THE KOON IS LOVE.	3	23	65	56	4	VARIOUS ARTISTS ARETA SENSO (0.581) 598 III THE DAD PROJECT	+
Ð	29	24	10		15	80	86.	83	12	SNOOP DOGGY DOGG A" ORATE COME TO THE REAL PROPERTY OF THE PRO	+
		24	-	SHOT 7000 19 ME15 SIED EF-SHOT PRESERVES BUSIN BALLING DESK IN THE DUSINESS	-	41	81	95	23	93 SOUTH BETT MOTHER WAY ON ONE MO GEN	Ť
3)	30	100	2	INCOGNITO TRUCH LOUD SZRODOWEJYT IS 1815 MIL. SOO DEGREES AND RESING	28	82	38.	87	45	IMMATURE • MOX (2008 75 56) \$50 EM PLAY TYPE IS OVER	
ŧ	25	30	7	MASTA ACE INCORPORATED SITTIN ON CHICAGO	15	(83)	86-6		27	PHIL PERSY OF ACCUMANT WAS NOT THE PROPERTY OF THE PROPERTY OF THE PARTY OF THE PAR	+
3)	м	_	2	ALL 4-ONE BUTZZATUANTC STONANG CO SBOTL SED. AND THE BUSING SPEAKS	31	84	85	70	18	HYSTIKAL RC RCY 12 PI 9814 981 MYSTRAL	t
ň	40	25	12	GERALD LEVERT & FAUNCEY SALENDED 112 10/15 HIS GROOVE ON	3	15	91	88	15	PORTRAIT CAPITAL SERVICES 99/15/90 ALL THAT MATTERS	t
5	24	23	9	SHOW AND A.C. MATERIAL CONTROL OF SIZE	23	(16)	86-8	XTRY	23	ZAPP & ROGER @ ROTRISE 45143/WWW.RP SROS ()2 98/13 98 ALL THE GREATEST HITS	
÷	25	23	2	SOUNDTRACK MERCURY SISSERIUGE IN COLUMN TO SERVE THE PROPERTY OF THE PROPERTY	5	17	77	59	30	ICE CUBE • Month 59921* (10 9615 56) BCOTLEGS & 6-91065	.†
5	18	12	13	STEVE WONDER & METINAN SECRET OF METING TO SECRET OF METING THE SECRET OF THE SECRET O	Ť	13	94	90	21	GEORGE DUKE WARRER BYCS. 45/79/11/19615-98 BLUSIONS	T
	35	38	10	MAD LION WEIGHT TOD/PACTIVOUS TO BRITS MI IIII HEAL TING	20	83	80	75	50	DIS 'N' DAT EPIC STREET STREET-SPECIS SE EQUIS SE EM SUMPIN'	T
2	11	25	17	CRIME BOSS SURE PLESTED ALL IN THE GAME.	11	90	94	112	84	R. KELLY &" JVC 45527 (12 76115 591) 12 PLAY	Ť
10	43	12	12	SADE CHO 6666° CO 20 EDITO CHO THE DEST OF SADE	3	(91)	NE	*	1	DIANA KING COLUMBA 64189* (10 S8/15 SR \$33 TOLIGHER THAN LOVE	Т
6	90	26	12	DJ QUIK PROPER DESCRIPTION SEED SHEET SOURCE	÷	92	74	60	15	NINE PROFES 1460" (35 9815 98) NINE LIVEZ	Ŧ
÷	20	41	29	THE DAYTON FAMILY TO BUSE 1554/1954/1971/1990/1998 WHAT'S ON MY MINO?	31	93	63	83	38	JOHNNY "GUITAR" WATSON WILM FIGURE BUILDING S 9615 96 BOW WOW	T
						(34)	85-5		36	BARRY WHITE MERCURY 622499 UD 58715 SR ALL TIME GREATEST HITS	I
	34	38	33	SOUNDTRACK • wolk (7001/00/LMHA (1)) 98 651 (1)() 11 1AO 8075	13	95	100	98	101	TONI SRAXTON A" LAVACE 2600/148/5TA 15:581 3:581 TONI BRAXTON	
2	37	34	40	GLADYS KNIGHT MOX 10040 (12 90/15 90) JUST FOR YOU	1	(35)	8E-5		2	BUCKSHOT LEFONQUE COLUMNA 97823* (10 96 EQ16 31) 1 1 1UCKSHOT LEFONQUE	1
3	39	38	13	THE WHISPERS CANDA 10270 (10 HILLS NO. 10270)	1	97	83	72	3	IV XAMPLE IICA 11277 IIII FOR EXAMPLE	
1	12	38	21	SUBWAY BY 30 \$3005444070991 (9.5913 9f)	28	98	72	76	11	JESSE WIGHTHOUGH (9476/CAPTO), (9380336) NEVER LET YOU GO	
3)	45	52	2	LORENZO LUNE 214" (IO ME) LINE (OVE ON MY MINO	41	(99)	NE		1	HOSIE GAINES MOTIVAN 530117 (IO 38215.19) CLOSER THAN CLOSE	1
(S)	50	36	16	BROTHA LYNCH HUNG BLACKMARKET SERVEY-PROPETY (195 NO. 17.20) (BE	26	100	85	82	32	INE HISSE LEGISLATION THE MOST SEAUTIFULLEST THING IN THIS WORLD	ш

THE RAP COLUMN (Continued from preceding page) wordsmith, but after a legal tussle

the Left Coast, Chicago rapper Common Sense has lost his Sense. The regrae collective had the moniker conregar conserved may be installed op-yrighted in 1936, months after the Relativity soloist dropped his debut album "Can I Borrow A Dollar!" Common's current collection, "Resurrection," remains one of the more underrated rap efforts this year Tragedy The Intelligent Hoodlum as been named remix coordinator at Columbia Records in New York

with a same-named reggae band from from capturing the ears of the masses. This is more phat New York hardcore for everybody's pleasure. With swirting, loopy melodies, taut, bouncy beats, and well-bred, metanhorisshower that record his her skills and lots of ghetto experience without embracing evil hard-rock shock, it's another brilliant reminder that rap is about the street (walking through block parties, posing on outdoor basketball courts). Songs such as "Next Level" (produced by DJ Premier), "Time For." "I'm Not The One." and Hopefully, the success of Mobb Deep's "The Infamous" will not inhibit

"Got The Flava" (co-produced by Dres

Show & A.G.'s "Goodfellas" (Paytlay) from Black Sheep) are haunting and eerie. Show, A.G., and guests Lord Fi-nesse, Party Arty, D-Flow, and Method Man-whose swift, 30-second cameo provides more excitement and bliss than many whole sidesbreathe new life into dving memories of how rap should be done.

Wise Intelligent from Poor Righteous Teachers has a kickin' solo single titled "Killin'-U" on Slangspit Records, distributed by Kevon Glickman's Contract Recording Co. label, which is affiliated with Ruffliouse Records in Conshohocken, Pa. Using a playful, ragga-ruff flow, Intelligent smears some skillful no-test by ies over a beefed-up Brandy "Baby" beat. The flip-side song, "Tu-Shoom-Pang," is a saxey and molasses-thick Pang. is a jazzy and molasses-thick slang-bung that can turn necks to rubber. According to Profile Records, where PRT is contracted, the group is

still together, but its members are not tracking new material for the label. Big Kap, who keeps things hype for the Bounce Squad, now has a single, "Dn Ladies," on Tommy Boy Records. This bubbly, liquid track was produced (or is it reduced?) by Kap and Beat Scott and features Bahamadia,

Hill from the Fugees ... Sean "Puffy" Combs is set to work on tracks for Nas' next Columbia album. On May 25, we trooped out to New Jersey's Paterson Eastside High bat-toting principal Joe Clark, mark famous by the film "Stand By Me") to view a benefit backetball game featur-

ing Redman, Naughty By Nature. Keith Murray, Questionmark Asy-lum, and Total. It was good sport for a good cause-motivating the june bugs to stay in school and keep their erades up. Precise, Trees, Uncek, and Lauryn

Secret Life Finally Reveals Its 'Sole Purpose'

PATIENCE and perseverance been core elements of British duo Secret Life's overall philosophy over the past year. Although U.S. punters are only recently getting ac-quainted with "Sole Purpose," the act's debut on Pulse-8/Radikal Records, the project has been complete since last summer The delay in the album's release is

largely the result of standard industry red tane and trans. Atlantic no. perwork, but it has tested the creative enthusiasm of Secret Life partners Andy Throup and Paul Bryant, who have been anxiously waiting on the sidelines for their turn at bot. "After awhile, you risk losing your objectivity," says Throup, who plays

keyboards and saxopbone in addi-



tion to co-writing most of the mate rial on "Sole Purpose." "But it's nice to finally get on with it and get reac tice to our music from people other than our mates or our record com pany. Part of our learning process has been getting used to talking shout these songs as if they are brand new. Quite frankly, we're already thinking about what we'd like the next album to sound like. To the rest of us, "Sole Purpose feels like a cleansing, cool breeze over a dancefloor that has not enjoyed this degree of lush, cinematic soul in more than a hot second. Few

albums we have heard so far this year are as well-rounded or as intri cately crafted. Sure, the album primarily operates on the familiar h fuel needed to get over in mainstream club circles. But every base topped with rich, storytelling lyrics and taut melodies that skirt the line between old-school R&B and classic pop-fleshed out in sprawling arrangements structured by the act with assistance from Brothers In Rhythm, Pete Gleadall, and Chris Parter. Given the apparent depth of expertise in the studio, it is little wonder that epic songs like "Borrowed Time," with its winding disco strings and subtle secustic guitars, and the anthemic first single, "Love So have ample room to breathe and unfold like minidramas.

Our plan was for each song to have a sound that would not be dated by changing trends," Throup says. "If we're lucky, we'll be per forming these songs for the next 50 Front man Bryant casts a strong, charismatic presence throughout "Sole Purpose," possessing a throaty baritone range that triggers memories of ageless crooners Jonathan Butler and Teddy Pendergrass. Even a distinctive and vocally challenging classic like Stevie Wander's "As Always," the act's 1992 international club breakthrough that is also featured on this set, takes on a fresh new perspective in Bryant's hands "The key to successfully recording that song-as with any otherwas in bringing my own personal experiences to the lyrics," he says. When you equate stories from your life to a lyric, it becomes yours. I

e, too In that case, listeners throughout much of the world have arguably began to tie their own memories and tales to Secret Life's music. "Love So Strong" is quickly gathering play in the States at the club level, follow ing a fruitful multiformat reign in the U.K. and various corners of Eu rope. The next step for the act is to hit the U.S. concert trail, which it will likely do later this month. Although some of the act's recent gigs have had the support of an eight

suppose the same is true as a lis-

piece band, U.S. performances will mostly feature Bryant on club stages, singing to prerecorded backing tapes. "We are fully prepared to work as hard as it takes and gradually develop a solid following in the States. Throup says, "We've been patient up to this point; we can hang on for

as long as it takes." SWINGIN SINGLES: At long last, D:Ream has emerged from the

studio with a peek into the longawaited sophomore set following "On," the U.K. dance act's sterling 1993 debut, "Shoot Me With Your Love" has just been issued abroad on East West and it is an observere ful tightrone walk between the giddy disco sound of past hits like Things Can Only Get Better" and

Bilboord Dance Breakous

RELAX CRYSTAL WATERS MINUMY SUILD IT WITH LOVE LONDONBEAT 3. MADE IN ENGLAND ELTON JOHN HOSE 4. LOVE & DEVOTION JOI CARDWILL

S. MY LOVE IS FOR REAL PAULA MAXI-SINGLES SALES

1. NEY ALRIGHT ROTTIN RAZKALS IL. ROUND & ROUND TWINZ STURE SWEETEST DAY OF MAY JOE T. VAN-DEATH BE THE PENALTY SHABAZZ S. SUMMERTIME IN THE LEC DOVE Brestouth-Titles with figure chart potential. sed on club play or sales reported this week.

Dance 🗔

by Larry Flick

a harder, more direct pop sound. Peter Cunnab's natural charisms is enhanced by a stronger, more confident yoral delivery, which is executed to maximum effect within the track's framework of swirling strings, house-fucled beats, and crackling guitars. Loveland contributes a pair of mixes that should engage mainstream DJs with ease. while Cunnah's own post-productions are filled with notable trance

NRG appeal "Shoot Me With Your Love" will likely be domestically released midsummer on Sire/Elektra, with the still-untitled album to follow by Labor Day.

Patient fans of Saundra Williams are finally being served her long-promised single, "Unconditionan R&B-charged throwdown on New York's ever-vigilant Bold! Soul Records. Written and produced by the singer, the track shines with crossover appeal, due largely to its jeep-friendly groove and sing-along refrain. Williams brims with divalevel confidence, sounding equally comfortable in the funk and house settings created in must-hear mixes by Eric "E-Smoove" Miller and Guldo Osorio, respectively. Now. let's bope the powers that be will keep the flow of Williams' music more freement. She is a talent that deserves meximum visibility Our buddies at Toronto's Hi-Bias

Records continue to insie a steady flow of noteworthy jams. Shouldershakin' pop/bonse is the flavor of "Never Let You Go" by Temperance that is treated to remixes by JJ from Swemix Productions, Rip Rock & Dash, and San Francis upstart Charles Webster that dart around Euro-NRG, trance, and garage trends. We are pleased to note that each mix is mindful of 19-year-old Mark Ryan's infectious original production, as well as singer Lorraine Reid's no-nonsense vocal which is forceful without lobbing off body parts. This is an excellent fol-

up to the act's first hit, "Music Is My Life," which earned a 1995 Juno Award nomination for best dance single. GROOVELINE: Bananarama

loyalists should scour European import bins for a copy of "Ultraviolet the act's first album in cons. The where it was issued in late May on Avex Trax under the title "I Found Love." The first single, "Every Shade Of Blue," is being promoed s with remixes by Armand Van Helden, Italian team Ala Mode, and the U.K.-rooted Cleveland City posse. "Ultraviolet" is still up for grabe in the States and the

Several weeks ago, we advised DJs to spin Sam Ward's solid postproduction of "Life & Times" by Genree Duke, Since then, Warner Bros, has issued a second set of mixes by Ward that are even stronger and broaden the potential audience for the single. His new Elephant Tribal mix, which is rife with hunderous percussion and crafty keyboard loops, should be all that major-label A&R executeed to add

Angeles-based producer's agenda is a reconstruction of James Brown's fortheoming Scotti Bros. 12-incher, "Respect Me." Watch for it. The long and winding sags of Raoul Recines, aka DJ EFX, con-tinues to unfold. In the last installment, the San Francisco producer mysteriously withdrew from the

from the house music

hits of the day to classic

what I do

nightchib on Fire Island. It was an op-

portunity that came several months

sound equipment and began to de

after be bought some inexpens

Ward's name to the A-list of re-mixers to hire. Next on the Los

music biz at the peak of his popular ity to parts undisclosed-though all signs pointed toward permanent retion abroad. The plot recently got thicker with the onset of a three cut EP credited to the Ex DJ Farmerly Known As EFX, which is currently being promoed on Freshly Squeezed Records (the SF-based in die he once owned with ex-partner Jeremy Cowan, aka DJ Digit). Finally, we have some clear informs. tion to share. Sources close to Reeinos say that he is actively pursuing projects in other forms of media and music and may occasionally dip a too in club waters. Upon examination of this slammin' new EP, which is filled with spare but instantly memorable trance/house rhythms, you will loin us in wishing that Recines retoin the dance world for good. Then again. who knows what he will do next

St. Peter Left Wall Street. Found Heaven At Limelight AFTER EIGHT YEARS as a cur

Stay tuned ...

rency trader on Wall Street, Peter "I would work in finance all day and Canellis has finally begun to pursue spend all night practicing," Capellie his dream of being a world-class club says. "To me, the best DJ is someone DJ on a full-time basis. It is a lofty who can take a well-known record and goal, and he is making daily strides frame it in such a way that you can acward achieving it. tually hear things you didn't notice before. I wanted to be the kind of DJ Since he awapped his suit and sen sible shoes for a pair of who could do that." turntables and a mixer in 1998, the New Yorkbased spinner-who is better known in club.

stage moniker, Saint Peter-has played to audiences in such highprofile venues as the Tunnel, Palladium, and Limelight, weaving an eclectic rhythm program that often ranges hi-NRG anthems and ambient-pop excur-"I still haven't gotten part the thrill of watch-

Canellis gave up his "double life" in 1993. when be realized that his "pession for music was strong enough to csurry [him] through the such devotion to music falls in line with the rest of his family, which is largely composed of cians. In fact, Canellis' childhood in Chi-engo was filled with piano and saxopbo lessons. Shortly after leaving his day job, he was presiding over Sm-

day afternoon ten-dames punters every week at ing the different ways that a crowd Champs in New York, as well as playwill react to the way I play music, and I hope that I never do," be says. "And ing star-studded benefits such as the 1994 Stonewall 25 civil rights bash aboard the USS Intrepid, which drew to see people come back the next day or week makes me believe that I'm an estimated 6,000 people. The juicy able to take them to places they want gigs have been flowing actively ever to go. It encourages me to work harder and constantly try to improve

Like most joeks, Canellis has aspirations to eventually make the transi-Canellis' first professional experi-ence behind the decks was during the tion into production and remixing. However, he is not in a big hurry, "I summer of 1991, when he scored a still have a lot to accomplish as a DJ," be says. "I want to travel and play weekly gig at the legendary Monster cities all over the world. Besides, I'm still exploring and learning new things about being a DJ every day. I'm nowhere near ready to move on to velop a unique style that he could call something else." LARRY FLICK

MAXI-SINGLES SALES

WEEK	WCCX	2 WKS	WMS. C	TITLE OF ENAME CLUB PLAYLETS. ARTIST	PES WEEK	TSAU	2 WYS A60	WAS CHART	TITLE LIMEL & NUMBER DESTREATING LINES.
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4	4	8	10	SCREAM (PIC 1901) MICHAEL JACKSON & JANET JACKSON COMMAY SPICELY PARTHM (2007) PREEL 2 REAL FEATURING THE MAD STUNTMAN	-		-	2	
5	1	1	9	TOO MANY FISH VISCH 19477 P FRANKE NALCKLES FEATURING ACEVA	0				* * * GREATEST GAINER * * *
6	7	12	3	NEXT TIME ICA PROMO			-	2	BEST FRIEND (TICHATLANCE BASTAG) ◆ BRANCH
\dot{n}	14	15	5	GOO'S AN ASTRONAUT LIGHT THEIR STATE	5	4	3	10	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (1) RONOT 3-5043-ARSTA • MONECA
1	13	15	6	THE FEELING AGAR BOOK G12 SUGAR	-				* * * HOT SHOT DEBUT * * *
6	- 6	2	10	THE READY WIGH VACEOURS MATERIAGE SIZE 9	(1)	NE	wÞ	1	YOU USED TO LOVE ME SHOT BAD BOY 7 90/95/ARISTA FAITH
10)	15	23	E	THE WAY THAT YOU LOVE WING STEINGTOWN . WINNESSA WILLIAMS	0	48	-	2	THE BOMB! (THESE SOUNDS FALL INTO MY MIND! (1) HERBY STREET 165 THE SUCKETHEAGS
11	5	7	9	BANY BABY CHINCH 66336000	8	1 7	5		FEEL ME FLOW ITH BO TOWNY HOT SEE
12)	24	21	4	YOU BRING WE JOY UPDWH PROMONDA	1	13	8	5	I LIKE IT (I WANNA WE WHERE YOU ARE) (I) (LEXTIN ((1)) LESS ◆ GRAND PUBL
13	6	5	10	MESSAGE OF LOVE WAS 19000 + LOVE HAPPY	10	- 6	8	13	TOTAL ECLIPSE OF THE HEART (1) (0) CHITGUE (1999) ♦ NICKE FRENCH
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15	21	22	7	OVE COMO NA PAINTE INSURER TO THE LATER REPORTS	12		6	3	SURVINAL OF THE FITTEST (T.O. LONG 64955FG). • MOSS DEC!
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₩	23	25	10		14	13	20	3	WATERFALLS IN: 07 LANGE 2-1008/0958
			5		(15)	18	34	20	THIS IS NOW WE DO IT IN IT PRIPAR HISINGUIS
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20	9 27	3	13	MOVE IT TO THE RENTHM SEX SESSION TO TECHNOTRONG FEATURING NA KIO K ARROLLITE & SANSSIAN, AND OTHER PROJECTIONS *** AND GRAHAM *** AND GRAH	17	5	16	7	SHAMMY SHIMMY YA ITHOU DEDOTES SECTIONS
			4		(11)	33	-	7	SPRINKLE ME IT OF SICK VIEW IT 42210 SIVE C -40 STEATURING SUGA TO
21	16	33	LO	WELCOME TO THE FACTORY HOTHSPYCY 1271 ANGEL MORAES FEATURING SALLY CORTEZ	(II)	27	35	3	BITOWN SUSAR OT DW 06160 P CANGELO
22	12	14		THIS TIME SIJE STORSHED. • CHANTE MOORE	(20)	NE	41	7	FALLIN' IN LOVE OF ORLOGIC SMICE # 1A ROUGHS
23	11	6	12	LET THE BEAT GO ON LOGIC SIGNO # DR ALBAN	21	23	11	13	KEEP THEIR HEADS RENGER TO PROPER SYMME
24	28	28	6.	DO NE RIGHT DICTING 779 BUTTER	22	13	12	2	NEVA GO BACK IT IS PROFILE NASE
				* * * POWER PICK * *	23	20	13	24	FREAK LIKE ME IT: 80 MODEA DONEASTIVEST 661 754555
3	30	38	3	LISTERI ME TIC (MOYOG CISTMEST GEOSETS • INI KAMOZE	24	20	23		TONIGHT IS THE MIGHT INDUSCRISH + LECLICK
26	10	9	12	OPEN YOUR HEART (PC 77667	23	13	13	24	BIG POPPAWARHING SHITTLES MAJ NOT 7 NORWARDTA THE NOTORIOUS H.I.G.
(22)	29	33	6	CHERCHEZ LA FEMME (PIC PROMO GLORIA ESTEFAN	25	29	23	3	THAT'S WHAT I GOT OT THEM, AND HO STOLEN IS
28	18	15	11	THAT AIR'T RIGHT WAI 2023 AUDY ALBANESE	27	32	-		ALL GLOCKS DOWN IN PENDAGEN SANDEN
(29)	35	46	3	I SAW YOU DANCING LONDON SUBSIQUAD	26	30	23	12	YOUR LOVING ARMS (T) OO SHIE 66150600
30	22	18	3	PICK IT UP KING STREET 1026 CARDLYN HARDING	29	24	-	2	FEELS 50 6000 MH (To 30 50 607 77000001499A
31	31	24	6	TECHNOVA CLOSTIA MICHIGES • TOWA TEL	30	17	27	4	LISTEN ME TIC (WORSE) (II SASTWEST HEIDENIG + IN HAMOZE
12	20	11	13	WHAT HOPE HAVE I US CHAMPON 318 SPHING	(31)		Wb	-	REPROGRAM ON THIS CHANNEL AND CHANNEL LAND
_	-		-	* * * HOT SHOT DEBUT * * *			7	4	
m	NE			AS LONG AS YOU'RE GOOD TO ME ORIGINAL MAKEN AND ALDY CHEDGE	32	12	17	6	THE POINTS INC IT IS MERCURY 8937 • VARIOUS ARTISES BABY PARTY INCID IN PROTEST AN INVESTOR • CORDINA
34)	78	44	3		34	40	17	6	
33)	44	=	2	LOOK AHCAD TRIBAL MICROLALISM CUTI RS. DANNY TENAGLIA FEATURING CAROLE SYLVAN	35	20	16	4	ASK OF YOU IT EYE SOUNDRAWSSO MUSIC 7790110790
36	33	35	4	LOSIN' IT POLYCON PROMO ♦ UNCERSINOUNG LOVERS	36	46	-	2	EGOT S ON IT (1) NOO TRIBE SHURKINGIN ♦ LUNEZ
W	41	-	2	JUNE-JOINT JEZEBEL AND HAVE STOCKET KMFDN	3			-	YOU NEVER LOVE THE SAME WAY TWICE (0.00 DHC 7751)? # ROZALLA
38	32	22	9	WARE IT UP G2016 410 SOESSAND LOVENATION	38	28	28	15	RUN AWAY IM-IT HISTS 1 2809 REAL MCCOOP
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(40)	45	_	-	FIRST LOVER MORE BULL 101.3 • THE GAP BAND	(6)		ENTY	14	CLOSE TO YOU IT OLCUMB EDEL FROT PUR FACTORY
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42	39	41	4	MORNING AFTER VISITS CONTROLLS RATHER 38D CHAPTER	@			1	MY LOVE IS FOR REAL (1) OR CAPING INVESTMENT PROJECT PROJECT ASSOULT
43	45		2	WORK THAT LOVE LOS 1919 JUNIOR FLEX FEATURING LINCA RICE	(3)			1	NO SE PARECE A NAGA (1) 30 CRESCENT MODEL 7791595PC
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45	40	42	4	LOVE COME DOWN RACHAL 19000 PTVE GALLAGRER	(8)		DETRY	5	BODY TO BODY (MEEP IN TOUCH) (1)-10 WOOLS WILLY 1276 SHAGES OF LOVE FEAT MELISA WORGAN
Œ	NE		1 1	SUPPER! (THE CONSEQUENCES) DUTING 340 ROCHOLLE FLEMING	46		43	5	NIND BLOWN' TO JO T N.S. 47280JVS
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46	34	23	11	LET US PRAY BOLD SOLL 2007 ECCIE "FLASHIN" FOWLKES FEATURING MAURISSA ROSE	48	41	44	4	MARTA'S SONG (T) (0.550 MUSIC 77501EPIC ◆ GEEP FOREST
49	36	34	9	TORREST IS THE HIGHT LIGHT SHOTE ♦ LE CLICK	46	43	31	10	TOO MANY FISH (1) (II) WIGH 36177 ◆ FIVANCE KNUCKLES FEATURING ADEVA



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Jones, Wynette Reunite MCA Duo Are 'One' Again

BY DEBORAH EVANS PRICE

NASHVILLE-When George Jones and Tammy Wynette stepped onstain for the MCA Records show during Fan Fair, their reusical receion was a coun try music fan's dream. It was their first time on stage together in 17 years, and the significance of that historic moment in country music wasn't lost on the ands of rain-socked fars in the

Those who weren't at Fan Fair may still get a chance to see Jones & Wyn ette perform together at one of 30 concert dates the due is scheduled to ner form between now and the end of the year. Their first show together was June 9 in Tupelo, Miss. Subsequent dates are scheduled for Warrington, Del.; Columbus, Ohio; Tulsa, Okla.; esumont, Texas; Knoxville, Tenn.; roe, La.; and other cities. There will also be stops in Europe, including shows in England, Ireland, and Swit-



Some are asking. Do we need to put stage up or a boxing ring? a stage up or a housing ring? "says Nancy Jones, George's wife and man-ager, jokingly referring to Jones and Wysette's turbulent marriage. But the storms have subsided, and the two say they are enjoying the same chemistry musically that they had nearly 20 years

"We redid 'Golden Ring' on 'The dley Barn Sessions," Jones says of sion with Wynette on last year's all ater doet altern "Just se soon se w got started on that, it was like the old days. Everything fell in place. She knew what to do when I did it, and I mew what to do when she did it. We adn't forgotten a thing."

Wynette thinks they sound better

efore. 'I think we actually did it better than we did the first time," she says of "Golden Ring." "We were a little bit more mellow. Jones agrees and save that these

lays they sing in lower keys. "We've wed out quite a bit," be sayn, "We don't try to scream like we used to. We've lowered our keys, and it probably sounds better ones & Wynette's just-released

MCA duet album, "One," showcases the due performing such vintage classies as "All I Have To Offer You (Is May" and "(She's Just) An Old Love Turned Memory," as well as a salute to country's new breed, "They're Plaving Our Song," Both say they are looking orward to performing the new material as well as some of their classic hits "It is going to bring back memories when we hit the stage," Jones says, "I us perform together, and they're going to enjoy the show we've got lined up for

Nancy Jones is concerned that attending the shows and buying the record may be the only way fans hear Jones & Wynette's new material, because radio isn't receptive. "Radio won't play older acts, and that's a she says, "But don't think that I'll lay down. I'll approach it from an-

Jones says she doesn't think MCA Records became the company it is by backing away from a challenge, and she plans to work with it to get the maxi-mum exposure for the Jones & Wanette albam. Jones thinks most DJs are willing to

give George and Tummy's new material a try, but says radio consultants cont what is aired and don't support older artists. She thinks they'd charge their minds if they came to a show, and she use this challenge: "If any consultants would like to go to a show, I'll be happy to walk them in," she says. "I'll send for them in my bus. I will see that they fly to these shows. I will do anything as long as they will go see country music and history being made to-

Jones says she's not angry at country radio, but she is frustrated with the industry because of the treatment older artists receive. She cites a recent example involving George's former is bel, Sony Records. His album "Wine Colored Roses" was certified gold exlier this year. Nancy Jones says she's called twice, and Sony has yet to send ber George's gold album. (Sony did mail Jones his platinum award for "Su-per Hits." Thus far he's had two Sony per nis. I this far he s has two sony albums certified platinum and three gold. Since joining the MCA roster, "Walls Can Fall" has achieved gold sta-tus, and three other MCA albums are nearing the gold mark.)

me in the industry may be slow to ognize the importance of country's veterans, but Jones says that fans aren't, and she cites good concert attendance as proof that audiences still want to hear these artists. The first Jones & Wynette date after their Fan Fair appearance was at the Tupelo Co seum in Tupelo, Miss., and drew 5,600, despite the fact that someone played a hoax. According to Tupeto-based pro-moter Donny Nichols, an unidentified person called local radio stations and said that the show had been canceled WWZD announced the cancellation without verifying the information. The rident burt sales, and Nichola says that he plans to sue the radio station. For their part, Jones & Wynette just

lan to continue making the music t love. "I've been at it since '56, and I've never quit," Jones says. "It's just wonderful to experience and do different things in this business. We both have so many great fans still out there . . We're still kicking up our heels, having a great time, and working more than we want to. And as long as the face are still out there and come to see us, there's no reason to quit."

"I'm not budging," Wynette says to her partner, "Are you?"

There's A Lot Of Faith (Hill) Behind New Warner Set, And 'It Matters' To Fans

T'S A BALMY Saturday evening at Opryland Park and the not-yet-sated parkgoers are staggering off the Hangman ride and flocking into the nearby Chevrolet/Geo Celebrity heater where a long-legged, svelte figure in tight jeans, high black pumps, and a gauny black cape is beiting out her signature, record-breaking first hit, "Wild One." She comes to a triumphent finish and tosses back her flowing blood curis and mnies with sheer delight at the applicase. "We love you, Faith Hill?" shouts one teerage girl. "I love you!" Hill replies. Welcome to the Faith Hill phenomeno

Hill has her fans wrapped around her bitle finger and is trying out now material on them from her forthcoming cophre album release. "It Matters To Me." Later, she would say that she was grateful they would sit. through her new songs. But they were worth waiting for.

. "I Can't Do That Any more." A very strong woman's song that Alan Jackson wrote for Hill When they were touring to gether, she asked him for a song and rejected the first

one, so he wrote this powerful bulled.

"You Can't Lose Me." Dedicated to Hill's mother "Let's Go to Vegas." The first single from the album, due July 24. "This was just a fun song I heard from the writer Karen Staley. I love it. Done ifve, people love it. It doesn't have a message, which is OK. But it makes you feel

 "Keep Walkin' On." "This is a Karen Staley gospel song that will close out the album, and Shelby Lynn will sing on that. She's one of my favorite singers."

"A Man's Home Is His Castle." "But mine is a cage."

The subset gives you a clase to this powerful bulled about spouse bettering: "Martha [Sharp, Warner/Reprise Nash-ville senior VP, A&R] found that rong for me and said to me that I

'I turned and yelled probably would not want to do it because of [Martina McBride'a] "Reba McEntine. I love you!" She said, Independence Day and because of my 'I Would Be Stronger Than That," says Hill. "So I kept it around a "I love you, too!"

while. I just didn't want to do it. She told me what it was about. So one day I'm in my car going down West End to meet [producer Scott Hendrickel for lanch and I out on the tage, and I was last— I didn't see care around me, it was like this woman was sitting there having a conversation with me. It was so real, here are very few songs that have moved me as much as

this one did." . "Someone Else's Dresm." The words go, "27 candles on her cake and she needs to make her life her own before she's 28." "That's me," Hill says. "The songeriters based that around my life. I was scared of it at first, because it was

" 'It Matters To Me' was pitched to me by Scott, I didn't think it was for me at first, that I was too country for that. But Scott convinced me. Now, it's one of the biggest songs in my show, even bigger than the hits from the first album. "Room in My Heart' was played for me by Martha, and afterward I felt as if I'd had a massage. It just was so soothing and peaceful and calm, so I said, I want that on

my album. Ten years ago, Faith Hill was a young fan meeting her ero, Reba McEntire, for the first time. Now, on the eve of the release of "It Matters To Me," Hill has become a certified country superstar. In the space of less than two years also the has gone platinum with her first album, "Take Me An I Am"; made country music hatery when "Wild One" be-came the first female debut single to hold Billboard's No. 1 position for four consecutive weeks since Connie Smith

did so in 1964; seen her second and third singles also hit No. I; and started her touring career at the top as opening

art for McEntire Curied up on a sofa in her Music Row office, Hill laughs at the memory of meeting McEntire long ago and shows a blown-up photo of the then IT-year-old Faith becietage with her idol. "That moment really changed my life," she says. "I ressember it so vivilly. It was in Meridian, Miss. Watching her show, I just suddenly knew that I was goena be doing that, too. I met her backstage and didn't really say much

to her, but when I was about a hundred yards away, I turned around and yelled, 'Reba McEntire, I love you!' And she said, I love you, too! Now the fune all say that to me:

Taith Hill we love woo? It's been a curious cureer, she says. She left Hinds Junior College in Mississippi after one semester to pursue her dreen in Nash-ville-her father drove her here in his pickup truck knowing no one in town. Ev one who knows her now by Chet Flippo says it was only a matter of time before she got the shot,

because she had it all: the voice, the chariman, the appear-ance, the permonality, the writing shillty, the instinct to find the right song, and the drive to make it all happen. The day after she landed in Nashville, she was at Fan. Fair peddling T-shirts that read "Welcome To Music City."
"I disin't know what Fan Fair was. I was so excited about moving here," she says. "I thought I was so mature and grown-up and ready to be sway from my family, but after a couple of weeks I realized I wasn't so mature after all. It was tough. I lived off Kraft macaroni and choose and Hamburger Helper for a long time." She then worked as a recep-tionist for Gary Morris and watched and studied the music ses. She was singing demos and playing out. "I kept



my mouth shut and li tened a lot," she says.
"Then I went to work
for Reba's company for about a year. I was killing myself-writing and singing and play-She got to Warner

Brothers through working with song-writer Gary Barr. "He had pitched a song to Gary Moeris and I overheard them,

and I saked for a copy of the song because it really moved me. I played it in my our all the time, and I learned the barmony part to it. So the next time Gary Burr came in the office, I said, Gary, can I sing on this song with you the next time you're at the Blackird [Cafe]!" That was real agessive for me to do that. He was kinds taken aback. He sid, 'OK, but let's go upstairs and work it out.' I sang it for him. I knew inflection for inflection, I mean I knew ev ything. So that night I went on stage with him. And I started singing one more song with him and one more until finally I was singing with his band. That's when he said we should go into his studio at his house and do some sides on me just to see what happens. That's when Martha Sharp saw me sing with Gary

Sharp was quick to sign Hill. Says Sharp, "Faith just did everything right, down to writing thank-you notes to every-body." Warner/Reprise Nashville president Jim Ed Norman says, "I was incredibly taken by Faith, especially her ballads. She's one of the most natural talents I've ever soen. And she's secure and confident."

The first album didn't happen overnight. Initially, Hill the area aroun must rapper overage, initially, risk was working with Gery Burr and Mike Clute producing. "It didn't work out," Hill says. "I love Gary and Mike, but it didn't work. We tried, but it took an explosion to make it all work." Sharp sekert Him for a war. Hill settled on Hendricks, who initially passed. (Continued on page 36)

Billboard TOP COUNTRY ALBUMS

THS WILLY	URT WEBX	2 WHS AGO	WIS. ON COART	ARTIST THE LANGE MARKEN STITLE LANGE SHOULD BE ARREST FOR CASH FROM CHEST THE LANGE AND CHEST THE CONTRACT OF ASSAULTS FOR CASH THE CONTRACT F	PEAK POSITION	THIS WEEK	USTWEEK	2 WYS AGO	WISS ON CHART	ARTIST LIMIT MANGAGESTRAUTING LIAIS SUGGESTED LIST PRICE OR GENNALDYD TITLE	PEAK POSITION
$\overline{}$				* * * No. 1 * * *		37	38	37	15	VARIOUS ARTISTS COLIMBIA 6700050HT (\$190 EQ15 98) NASCAR FRUNKN WIDE OPEN	13
1	1	1	12	JOHN MICHAEL MONTGOMERY #TJen to Spround (Schools Mile 12 Marks at No. 1 JOHN MICHAEL MONTGOMERY	1, 1	38	33	29	35	VARIOUS ARTISTS HERE WHITLENG TRIBUTE ALBUM	25
-	_	-		* * * GREATEST GAINER * * *	-	29	29	27	6	4 RUNNER POUTON 527279-99 9912 991 50 4 RUNNER	27
(2)	2	3	13	SHANIA TWAIN & WIRCHIT SCHOOL OF CALLS SHEET THE WOMAN IN ME	2	40	39	36	38	TOBY KEITH @ POLYDOR 523402110 9895 981 BOOMTOWN	8
3	- 4	4	27	GARTH BROOKS A" DAYIN: MIGNALL 2969 (CO 99/15/90) THE HITS	1					* * * HOT SHOT DEBUT * * *	
4	3	2	19	ALISON KRAUSS A NOW THAT I'VE FOUND YOU- A COLLECTION	2	(II)	NE		1	CONFEDERATE RAILROAD ATLANTIC SETTEMBETTO METHODS: WHEN AND WHERE	40
5	7	,	75	JEFF FOXWORTHY A	3	<u>@</u>	NE			KENNY CHESNEY OR A 66562 PGA 19 9815 981 188 ALL I NEED TO ANDW	42
-	5	5	65		1	43	41	42	60	PAM TILLIS ▲ MISSTA 18798 (9 9015 90) SWEETHEART'S DANCE	- 4
7	6	4	54	TIM MCGRAW A* 0.009 73090 18.9815 900 NOT A MOMENT TOO SOON TRACY BYRO A MICA 30991 (35.9815 90) NO OFCINARY MAIN	1	44	42	41	22	JEFF FOXWORTHY LAGGING HITH 2043 H 508 St. THE REDNECK TEST VOLUME 43	41
-		,	34		1	45	43	47	255	MARY CHAPIN CARPENTER &* COME DN COME DN COME DN	6
m	n	12	60	* * * PACESETTER * * * REBA MCENTIRE A' MCA 120M (12 MI) 5 MI READ MY MINO	2	46	44	46	141	ALAN JACKSON &' ARSTA 1873 LID 9875 981 A LOT ABOUT LIMIN JAND A LITTLE 'BOUT LOVE)	1
9	8	1	33	TRACY LAWRENCE ◆ ATLANTO 62556/AG D3 9615 961 SEE IT NOW	3	47	45	45	48	DIAMOND RID · ARSTA 18745 (\$19615 MR LOVE A LITTLE STRONGER	13
(10)	10	13	51	ALAN JACKSON A., WILLY 18759 112-28/15-281 WHO I AM	1	(41)	61	158	- 11	HIGHWAYMEN CAPROL NARHALLE 20051 (15 9615 96) THE ROAD GOES ON FOREVER	42
11	9	9	102	DWIGHT YOAKAM RETRISE 45003 WARRIES BIOS, GO 5015 900 DWIGHT LIVE	1	49	46	43	144	GEORGE STRAIT A" MOX 10661 (10 MI(15 MI) PLINE COUNTRY (SOUNDTRACK)	1
12	12	14	58	TRAVIS TRITT A WHERE BRIS 45603 (0.56) 5 90 TEN FEET TALL & SULLETPROOF	3	50	48	50	201	BROOKS & DUNN &' MISTX 19658 IT 9815 981 89AND NEW MAN	3
13	13	10	32	GEORGE STRAIT & MCA 11092 (10-99/15-98) LEAD CW	i i	(31)	51	44	48	WILLIE NELSON COLUMNIA SALAKSONY IS NI EQUI MET SUPER MITS	40
14	15	11	38	ALABAMA • NON 66412 (10 MINO 98) GAEATEST HETS VOL. 3	1	(32)	56	61	1 5	DAVID LEE MURPHY NO 1304 (10 MUS 98 BB QUT WITH A BANG	52
(15)	19	18	72	THE MAVERICKS A MCI (2001 19:00 19:00 IIII WHAT A CITYING SHAME	-	53	45	46	38	LITTLE TEXAS @ WARREN BROX. 45739	10
16	14	15	9	TY HERNDON EPIC 6629/150NY (7 90 EQ1.1 HI) TO WHAT MATTERED MOST	3	54	59	54	24	FAITH HILL & WARNER BYOS, 45380 20 90/13-90: 188 TAKE ME AS I AM	7
(11)	78	28.	38	BROOKS & OUNN & ANSTA 18765 110 98/25-98 WAITEN ON SUNDOWN	1	55	53	52	121	BROOKS & OUNN &' MISTE 18706 (10 96/05/96) HARD WORKEN' MAN	2
TE O	18	20	13	TRISHA YEARWOOD @ MOLIDBLEID WILL BE THEN THE THEN ABOUT YOU	1	58	47	48	21	HANK WILLIAMS, JR. MOLICIPE 77899CURE (9 9615 SEE NOC WLD	14
18	16	24	73	COLLIN RAYE & DPC 5395250W (9 98 EQ15 98) EXTREMES	12	57	58	62	32	JOHN ANDERSON (MIX 66427 PICA 19 Mg/15 WID COUNTRY TIL 1 DIE	43
20	22	26	43	PATTY LOVELESS @ IPC 6418050M (998 EQUI.58) WHEN FALLEN ANGELS FLY		58	54	57	14	JEFF FOXWORTHY LAUGHING HISMA 2019 IA 988 980 THE ORIGINAL	54
21	20	18	21	SAWYER PROWN @ CURT (7689 (1696) 599 GREATEST HITS 1690-1995	5	59	55	55	136	JOHN MICHAEL MONTGOMERY & ATLANTIC SONZONG IS 96/3.591 EE LIFE'S A DANCE	4
22	21	17	10	JOE DIFFIE & CYC 6435250H CO.56 EQ.13.50 THIRD ROCK FROM THE SUN	6	60	57	59	12	JEFF FOXWORTHY LAUGHING HIDAS 2000 IS 988 980 SOLD OUT	57
23	26	19	44	THE TRACTORS & MISSIA 18729079 99/15.90: THE TRACTORS	2	61	52	56	52	LARI WHITE • NO. 66-765 IS 190/15 SH ISS WISHES	24
24	23	25	24	WADE HAYES COLUMBA MALESONY IT SO EQUI SKI TO OLD ENOUGH TO KNOW BETTER	19	62	38	53	21	CHARLIE DANIELS ETC 6431550W15.50 EQUI SUPER NITS	53
25	27	32	72	BLACKHAWK & ARETA (ROS (\$19815.50) SLADOHAWK	15	63	68	63	52	MARTINA MCBRIDE ▲ RCA 66290 IS 9035 900 BB THE WAY THAT I AM	14
26	25	23	73	JOHN MICHAEL MONTGOMERY &' KTUNTIC SESSING (10 76/15 76) NICKEY IT UP	1	64	(5	65	29	RHETT AKINS DECOL 1/2/28/MOA 112 28/15 28/ 100 A THOUSAND MEMORIES	45
27	17	21	38	CLAY WALKER & CHIT INSIGMANUS BEGS. (30 No. 5 No. 15 I COULD MAKE A LIVING.	4	(85)	72	74	03	JAMES HOUSE INC \$1901 (7 98 EQUI 98) DAYS GONE BY	65
(28)	40	40	90	REBA MCENTIRE A 1 MCA 10006 (12-96/15 SH) GREATEST HITS VOLUME TWO	1	66	64	66	67	JOHN BERRY ● CAPITOL INCHMILLE 80472 (1959/13 96) JOHN BERRY	13
28	24	22	15	JOHN BERRY CHITCK HARMLE 29495 (10 7615.56) STANDING ON THE EDGE	12	1		ENTRY	23	BILLY RAY CYRUS . MERCURY SOIGH 120 98 EQUAL 980 STORM IN THE HEARTLAND	11
36	30	30	53	DAVIO BALL & WARNER BROS. 45562 (9-90) 5-901	8	68	87	67	13	TANYA TUCKER CAPTOL INGAVILLE 28943 (2019) 5 991 FIRE TO FIRE	28
31	32	34	21	NEAL MCCOY ATLANTIC 8272314G (10 98/25.98) YOU GOTTA LOVE THAT	10	69	62	51	33	HAL KETCHUM CURB 77680 230 5015 501 EVERY LITTLE WORD	33
32	35	35	37	MARY CHAPIN CARPENTER ▲ STOKES IN THE ROAD DOLLMIN 6422750M* (10 MI 0316 MI)	1	70	73	68	54	GARTH SROOKS A" OWNOR MISWILLS BORT GO MISSESSE ME IN PIECES	- 1
33	34	18	15	RICK TREVING COLUMNA 4477 (2017 NAM COLUMN LOOKING FOR THE LIGHT	24	72	73	-	37	KATHY MATTEA MERCURY SERIES (10 SIR DQ15 SIR) WILLIAMS AWAY A WINNER	12
34	32	33	11	VARIOUS ARTISTS	13			TRITAL	144	VINCE GILL A' NO 10630 (10 98/15 98: 15ThL BELLEVE IN YOU	3
	-	_	1,000			73	68	60	5 -	THE JUDGS CURE GRADERICA (10 SW/15 SR) NUMBER ONE HITS	35
25	31	31	54	CLINT BLACK • ACA 66419 (10 90) 16 901 ONE EMOTION		74	69	72	14	MARTY STUART MIX 11204 (1298) 15 THE MARTY PARTY NET PACK	
	38	39		VINCE GILL & MCX 11047 (18:5616:59) WHEN LOVE FINDS YOU	2	75	75	69	42	MARK CHESNUTT @ DECCA 11094MCA (10 9815 98) WHAT A WAY TO LIVE	15 =

E	ilk	coard. Top Country C	atalog <i>i</i>	Alb	un	18	COMPLET FROM A NATIONAL SAMPLE OF BACK SALES REPORTS COLLECTED, COMPI FOR WEEK ENDING JULY 1, 1995		ì°
THE	WEEK	ARTIST LARE & NUMBEROSTINGUING LARE, SUGGESTED LIST PRICE OF EQUIVALENT FOR C	MINE TITLE	WAS ON CHART	THIS	WEEK			WYS. OH CHART
1	1	PATSY CLINE A* MA 12* (7:96/12:90: 183 weeks at No. 1	GREATEST HITS	215	14	15	GEORGE STRAIT &' MCA 5667" (7 96/12/98	GEORGE STRAITS GREATEST HITS	213
2	4	RESA MCENTIRE & MCA 4979* (7-98) 2-980	GREATEST NITS	213	15	14	JOHN ANDERSON & BM 6100590CK (\$19613.58)	SEMINOLE WINE	20
3	7	HANK WILLIAMS WERGURY 023293 (1 56 EQ30.96)	24 GREATEST HITS	21	18	17	ALABAMA & RGA 6829 (7:90:1):981	ALABAMA LIVE	85
4	3	HANK WILLIAMS, JR. CURR 776/8-9-989 981	GREATEST HITS, VOL. 1	29	17	21	WAYLON JENNINGS &" IICA 1900" IS 980	GPRATEST HTS	87
	2	KEITH WHITLEY & RCA 2277 (\$19613 96)	GREATEST HITS	1 67	18	-	PATSY CLINE WCA 4228 (7 98/12/98)	THE PATSY CLINE STORY	45
,	9	BILLY RAY CYRUS & MERCURY SOCIES (00:50 (0):16:90)	SOME GAVE ALL		19	-	GEORGE STRAIT ◆ MCA 15450 IN 9015.98	TEN STRAT HITS	54
7	5	THE JUDDS ◆ cure (control (FSA1390)	GREATEST HITS VOL. II	23	29	18	WYNONHA & CURE 10822MCA (30 9815 98)	TELL ME WHO	5
	10	GEDRGE STRAIT ▲' MCA 42035 (7-9612-56)	GREATEST HITS, VOL. 2	235	n	13	KEITH WHITLEY RCA 6454 (7:9611:98)	DON'T CLOSE YOUR EYES	6
	6	THE JUDOS A" CURE STIANCA IS 9615 90	GREATEST MITS	69	22	18	WYNONNA A" DURS 10529AKA110 9615 98	WYNONEL	10
12	8	COLLIN RAYE & OPC CHARGON 1998 (Q13 98)	ALL I CAN BE	7	23	23	ALADAMA & PCA 61000 (9 90/13 90)	GREATEST NITS VOL. 2	47
11	12	GEDRGE JONES & EPIC 40776/50HY IS 58 EQ# 590	SUPER HITS	200	24	20	TRAVIS TRITT & NAMES BROS 45548 (20 59) 25 99)	Thousel	14
17	13.	ALAN JACKSON AND MAD 1998 FOUL 98	DON'T BOOK THE AUSEBOX	1	25	-	WILLIE NELSON AT COLUMN 237543500V (\$50.0013 MI	DREATEST NOT	45





bu Wade Jessen

SENTIMENTAL JOURNEY: Country Music Hall of Famer George Jones and his former wife Turnmy Wynette return to Bilboard's Hot Country Singles & Tracks after a 15-year absence as duet partners. The couple debuts at No. 70 with "One," the lead single and title track from their new MCA set, which was at retail June 20. The song was written by Ed Bruce, who also collaborated on Waylon co-strikes by Ed Bruce, who also collationated or Waylon & Williels "Marman Borb. Let You' Blobies Grow by To Be Corboys" and Turyn Theelers' "The Man That Turned Brooks," and Turyn Theelers' "The Man That Turned Control of the Corboys" and Turyn Theelers' The Man That Turned Control of the Corbos of the of the C Turned Memory" (1977). Airplay is being detected at WSLX Nashville, KVET Austin, Texas, WFMS Indianapolis, and WCMS Norfolk, Va., while cable outlet CMT says it's playing the video in medium rotation.

RETAIL DETAIL: Mercury's Shania Twain takes Greatest Gainer honors on Top Country Albums (2-2) for a third consecutive week with "The Woman In Me." Twain takes the unit-gain based award for an increase of more than 7,500 pieces over the previous week and jumps 13-11 on The Billboard 200. Twain's single, "Any Man Of Mine," vanits 12-7 on Hot Country Singles & Tracks and is the

most-requested song at KWNR Las Vegas, secording to PD Tom Jordan. Twain's video remains in heavy rotation at cable outlet CMT. Meanwhile, our perce Pacesetter award goes to "Read My Mind" by Reba McEntire. Her album increases more than 40% over the previous week and jumps 86-65 on The Billboard 200. Dave Wierand. MCA Nashville VP of sales, says the increase is due primarily to the strength of her current single, "And Still, which moves 18-14 on Hot Country Singles & Tracks. Several of her prior sets also make noticeable gains after a recent "Donahue" rerun and recent performances on the TNN/Masic City News Awards show and the Biockinster Entertainment Awards. "Greatest Hits Vol. 2" jumps 40-28 on Top Country Albums and re-enters The Billboard 200 at No. 158. "Greatest Hits" jumps 42-on Top Country Caialog Albums, with an increase of more than \$5%.

CHART THE COURSE: Billboard's Top Country Singles Sales chart makes its debut beneath Hot Country Singles Trucks in this issue. The 25-position chart replaces Hot ountry Recurrents, which has been relocated to Country Airplay Monitor. It is appropriate to note that not every country radio hit is available on cassette single. Please refer to Hot Country Singles & Tracks for information regarding the various configurations available at retail. As this is the chart's first week of publication, the chart has no bullets. but they will be designated on next week's chart.

Columbia Scrapbook Adds To **Campbell's Visual Artistry**

■ BY JIM BESSMAN

The marketing of Stacy Dean Camp second Columbia altum. City." will rely on what Sony Music Nashville's senior VP Scott Simon calls simply "the visual."
"We know Stary's a real visual artist." says Siman, alluding to Campbell's

James Dean looks as well as his country music "edge." "So we want to come up with a better way to present his visus side, other than just a video or picture." To this end, Siman says that first on the Campbell album promotion agenda will be a concert "micro-marketing tour," probably commencing Aug. 1, just after "Hurt City's" July 25 release date.

"We want to get him out there at country-oriented clubs and get his music seen and heard," Siman continues, adding that personal appearances will be supported with a publicity campaign centering on a novel press lift/scraphook. "We compiled a number of photographs of Stacy, and every one was wonderful, so we came up with a serupbook to get some excitement ou

there and get the visual element of Stacy." This "visual element." house may or may not involve a video for the first single, "Honey I Do." "The question is," Simon says, "is that the routine thing to do, and are there keting objectives, has been under discussion at Columbia's Nashville offices for the last four months-with Camp bell's active partici

peties. In fact, Si man notes, it was Campbell's idea to add "Honey I Do." which he co-wrote with former NRBQ guitariet Al Ande son, to the already completed albun track listing

"It was written a while back, and it fit in better with the rest of the album than another track we cut that came from left field, so we replaced it," Campbell says, It and the other album songs, he adds, reflect the "old-school type of (country song) writing" of his influences. We went back and dag through the old catalogs," he save, pointing to such "Hurt City" covers as Nat Stackey's "Pop A Top," Jim Ed Brown's 1967 hit, and Mickey Newbury's "Why You Been ione So Long," which came to Campbell by way of a Brenda Lee remai

"People don't write songs like these anymore," Campbell says. "They're so built around brevity and universal things like heartache-stuff that everybody re lates to sed that I'm always drawn back (Continued on page 56)

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Billboard HOT COUNTRY SINGLES RETRACKS

BROADCAST DATA SYSTEMS' RADNO TRACK SERVICE: 140 COUNTRY STA-Tions are electronically monitored 24 hours a dat. 7 dats a

THE	LAST WISK	2 WKS AGO	wites ON CHART	TITLE PRODUCTS (SCHOWSTON) LAS	ARTIST CL & NUMBERONSTAIRLING LARCE	PDS DOW	DIES	LAS? WEDA	2 W/G	WAS ON CHART	TITLE PRODUCER SONGWRITCH LARGE & NUMBER COSTER	ARTIST	PEAK
				No.1			35	38	35	20	LITTLE MISS HONKY TONK • RROCK	S & DUNN MISTA 1 2790	1
1	2	9	9	SOLD (THE GRUNDY COUNTY) I week at No. 1 JOH Indications in France, ICTUR.	N MICHAEL MONTOCMERY	1	40	37	33	18	LCAN LOVE YOU LIKE THAT PERSONNEL MOST	YTGOMERY	Т
Œ	3	6	12	TELL ME I WAS DREAMING	◆ TRAYS TRITT BERREP BIOS ALBUM CUT	2	(4D)	45	45	8	THAT AIN'T MY TRUCK • RH	ETT AKNS	1
3)	5	11	10	THEY'RE PLAYIN' DUR SONG BROWTH II AMMIN'D AS SASSES & PRICEO	◆ NEAL MCCOY ALANTE ABOVIOR	3	42	25	10	16	I DON'T BELIEVE IN GOODBYE # SAWY	ER BROWN	t
4	1	3	12	TEXAS TORNACO	◆ TRACY LAWRENCE ATLANTIC AURUM CUT	1	43	42	40	20	THE HEART IS A LONELY HUNTER REBA	MCENTINE TO MCA SMIRE	t
5)	4	8	13	IF I WERE YOU I HORSE CHARTON	COLUN RAYE	4	44	36	25	15	ADALIDA GEOR	IGE STRAIT	t
6)	8	12	14	FALL IN LOVE BEOUT ROTHER BEFORE WILLIAMS	◆ KENNY CHESNEY ICIM BNA 1430	6	(45)	43	42	3	SOMEONE ELSE'S STAR # RRY	AN WHITE	t
7)	12	14	- 3	ANY MAN DF MINE	SHANIA TWAIN SHANIA TWAIN	2	(8)	52	53	1.5	DINO OUT WHAT'S HAPPENIN' A TANK	STREET AV	t
1	11	13	8	YOU BETTER THINK TWICE	VINCE GILL	Ŷ	(4)	55	62	-6	SHOULD VE ASKED HER FASTER OPEN NOVEL	ENGLAND	t
1)	13	15	12	THAT'S JUST ABOUT RIGHT	BLACKHAWK ANDREY LOSE	9	(40)	57	66		DOWN IN TENNESSEE MARK	CHESNUTT	t
10)	15	18	11	DARNED IF I DON'T (DANGED IF I DO)	◆ SHENANDOAH	15	8	51	56		ALL THAT HEAVEN WILL ALLOW • THE N	MAVERICKS	t
11)	14	16	25	PARTY CROWD	◆ DAVID LEE MURPHY	11	50	50	48	7	DOOR IS SPRACTICES!	MVIO BALL	t
12)	28	21	3	I DON'T EVEN KNOW YOUR NAME	◆ ALAN JACKSON	12	-	-	-	_	BOWNERS WARREST WARREST TO THE TOTAL STORY OF THE T	MCGRAW	+
17	5	1	13	SUMMER'S COMIN	◆ CLINT BLACK	1	51	45	45	. 19		GE DUCAS	Ļ
140	19	15	5	AND STILL	◆ REBA MCENTIRE	14	(32)	53	52	3	RESNETT IS DUCKS ANGELO S PILON	UG STONE	L
10			-	* * * AIRPOWER * *	N1907-9047	-	53	43	31	18	JEFROUGHANNE KOLOGIGAN TRANSCO	CLASSIONE,	l
15)	15	20	11	MISSISSIPPI NOON	JOHN ANDERSON (CRNASAL)	15	(54)	NE	wÞ	,	* * * HOT SHOT DEBUT * * * SHE AIN'T YOUR ORDINARY GIRL	ALABAMA OF ECHANNA	1
				* * * AIRPOWER * *			55	58	60	. 5	DON'T MAKE ME FEEL AT HOME	EY DENNIS	Т
16)	21	24	9	I DIDN'T KNOW MY OWN STRENGTH	◆ LORRSE MORGAN	16	(56)	61	71	3	THREE WORDS, TWO HEARTS, ONE NIGHT # MA	RK COLUE	t
17	7	5	16	YOU DON'T EVEN KNOW WHO I AM	◆ PATTY LOVELESS © M1590 778%	5	(57)	63	-	3	SOMETIMES LEDROET DO	AUG STONE	t
10)	23	22	9	MY HEART WILL NEVER KNOW	◆ CLAY WALKER	27	(58)	62	65	5	MY GIRL FRIDAY • DARON	NORWOOD	t
17		1	15	YOU AIN'T MUCH FUN	◆ TOBY KEITH (CIMIPOUTOR (S) 721	1	(58)	64	-	2 1		IM RICHEY	t
20	17	7	31	WHEN YOU SAY NOTHING AT ALL + ALISON	KRAUSS & UNION STATION	5	(8)	65	68	4	FORGIVENESS + VCT	PIA SHAW	t
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NASHVILLE SCENE

(Continued from page 32)

"I made a mistake," Hendricks says, "Martha played four songs for me that didn't capture me for whatever reason. Then I saw Faith on 'Nashville Now' and saw something special that wasn't on those tages. I called Martha and said I had made a mistake. And we got going. We west on an intensive sons search. I had three songs in what I call my 'mood song file' that made it on the album: Wild One, 'But I Will,' and 'Just

With the album done, the whole starmaking machinery kicked in Warner Retrise Nashville senior VP for marketing Bob Seporiti says, "I couldn't believe she was named Faith Hill and was from Star, Miss. Bells went off, Sh was perfect from a marketing point of view. Then I heard the music and just said, This is gonna be the best." Bill Mayne, Warner/Reprise Nashville VP for promotion, agrees. "The secret is in the music," he says, "She gave us a good record . . . We took her on a radio tour across America for four or five months, this being before the altern come cut She met everybody. We took her and a sampler CD and a video, and it worked. "She has across-the-board sales appeal," says Warner/Reprise Nashville VP for national sales Neal Spielberg.

"She's the girl next door but is growing up a little. We featured her in a Kmart tie in that was a natural." Los Angeles-based personal a Gary Borman handles Dwight Yoakam, among others, but now says he's proud to consider himself a "coun-try manager." "Faith taught me the other side of country," he says. "She was real. We just had to facilitate that. her and her music. The hard part in breaking a female country artist is getting women to be receptive. Faith's honesty wor them over." Hill's booking sgent, John Hule of Creative Artists Agency, agrees. "I didn't do it," he says, "Faith did it . . . We decided to bypass

the first sten because she could develop more from wot touring than touring wrong. We initially had Texas club dates for 10 grand a night but canceled those when the Retu opening slot at \$2,500 a wight came open." From McEntire, she went on to tours with Brooks & Dunn and Alan Jackson. For the rest of 1995, Hill plans to tou

with George Strait on the West Coast, through Canada and the Northwest with Brooks & Dunn, and the Southeast with Alan Jackson. "It Matters To Me" will be issued by Warner Bros. on Aug.

SCRAPBOOK ADDS TO CAMPBELL'S ARTISTRY

used from page \$4) to. I'm a big fan of Springs

Steve Earle for that reason. They write songs that are so clear, that just make Earle's "Sometimes She Forgets" is

also covered on "Hurt City, Campbell feels shows an explotion from his critically lauded 1992 debut album, Lonesome Wins Applin 'It's incredibly important that an artist wet get too comfortable," he says 'All my idols are always one-unning

themselves, getting better or more in-depth ... with every album, When you first come to town and make your first record, it's such a personal thingintroduction into the music world. You scrape and sweat over it so much that when you're done, it's easy to just jump back and do what you did and not go as ywhere. That's scary for me, because I've grown in my music and my shifty and confidence in general, and I don't want to go back and do the same thing

On "Hurt City." Compbell tried different instrumentation, such as the Rhodes piano on "Why You Been Gone So Long" and the string section on the title track. "There's a lot of energy in this record, and it came out of working with new people like (producere) Blake Chancey and Wally Wilson."

The three years between albums Campbell says, resulted largely from the intervening staff changes at Columbia T was going note being years so long, but it paye me a lot of time for soul-searching so far as music and where I wanted to go. The first record was wer mellow and stylined, but with this one I looked for songs that really grabbed me and said something. I've really improved in my own songwriting, but I won't out them unless they're as good as anybody else's, like Kostas Kostas, along with Wally Wilson, cowrote the "Hurt City" track "Mind Over

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CMT Pacts For A Brazilian Debut

COMO VAO. Y'ALL? Nashville-base music video network Country Music Television (CMT) and Brazilian cable channel TV Abril (TVA) have signed a long-term pact granting TVA the right to distribute CMT to TVA's owned and managed cable and MMDS systems, as well as to TVA's affiliates in cable and MMDS throughout Brazil. A leading subscription TV program provider in Brazil, TVA reaches more than 393,000 subscribers via its own systems in six major cities, plus 45 affiliates throughout the country. TVA subscription share in Brazil is almost 65%. The com-

nany's subscriber growth rate sogred



expanding home video market. ASCAP AWARDS SET: ASCAP WIL

more than 200% in 1994, TVA is owned by Brazilian communications conglero erate Grano Abril, u leader in Brazil's

tor Manuelle.

lishers during the performing righ ciety's third armsal El Premio ASCAP, slated to be held Sept. 12 at the Tropigala in Miami Beach, Fla. Criteria for the awards is based in part on a songwriter or publisher's performance on the Hot Letin Tracks chart. In related nows ASCAP has slowed

talented Puerto Rieza songwriter Vic-GETTING CAUGHT UP: Columbia

House Club Müsicu Latina and Nutionel REFORMA-an organization promoting library services to Spenish speakers—dedicated Latin music installations in 12 libraries in the U.S. during National REFORMA's annual scholarship event, held Satarday (24) at the Drake Hotel in Chicago, Each installation includes a top-shelf Sony CD player, 100 Latin CDs, and educational resource materials on the origins of Latin music . . . The Recording Industry Assn, of America has certified platinum the Gipsy Kings' 1988 self-titled debut on Elektra for sales surpassing 1 million units. Also, the band's follow-up alburn, "Mosaique," was certified gold for sales surpassing 500,000 units . . . The poldo Dínz Vélez has filed suit against. Spain's noted singer/songwriter Joan Manuel Serrat, alleging that Serrat's classic "Fiesta" plagiarizes a verse from Diaz's standard "La Milonga Y Yo." Servat currently is on tour in

Arrestina ROADWORK: Ace Latin jasz crew

Bobby Sanabria Y Ascensión and pop-(Continued on next page) LATIN TRACKS A-Z

(28)

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RE-ENTRY

10 RICARDO ARJONA SONO

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12 ROCIO GUECAL ARCUARMO
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Hot Latin Tracks.

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An Amor To Remember. At the recent BMI annual Pop Awards dinner in Los Angeles, the performing rights organization feted the composers whose songs received the most radio and television employ over the past year. Among the songs honored was "Amor Prohibido," which was written by Rete Astudito and A.B. Quintanille and recorded by Quintanille's late superstar sister, Selena. Shown here at the Regert Severly Wilshire hotel from left, are Frances Preston, president CEO, BMI; Astudillo: frund Seina Guerra; Quintanilla. Roland Guterrez of the Quintanila-produced group Chikko; and Diane Almodovar, director Latin music, Largest V Selection FILERIRE



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77121 563,4547 (305) 477-0789 LATIN NOTAS (Continued from preceding page)

are booked to appear June 30 at the Lincoln Center as port of the Lincoln Center's Midsummer Night Swing series . . . Colombia's vallenato superstan Carlos Vives, who nabbed his first lordo at Rillhourd's second Latin Music Awards on June 7 in Mauni, is set to begin a 12-date U.S. trek Aug. 18 at Radio City Music Hall in New York. Cárdense. Fernández & Associates is promoting the tour. "La Tierra Del Oivido" (PolyGram Latino), the follow-un album to his smash debut, "Clisicos De La Provincia," is due out Aug. 8. The titular leadoff single is slated for release June 29. "Clásicos," you may recall. won best album of the year, new artist in the pop category at this year's Billboard awards ceremony . . Celia Cruz, Tito Puente, Rubén Blades Y Son del Solar, Oscar D'León, and Arturo S doval comprise a scintillating bill for El Festival Hollywood Salaa Y Jazz Latino, schoduled to take place Sept. 30 at the Hollywood Bowl. Ralph Mercado is promoting the set. Puente won El Pre-

mio Billboard, a lifetime achieve trophy at Billboard's second Latin Mu-

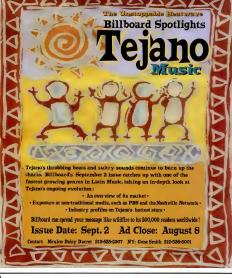
ular merengue act the New York Band

sic Awards.

CHILE NOTAS: In just two months. Sony's sterling, roots-minded rockers Los Tres have notched a platinum record for "La Espada & La Pared," now neering 30,000 units sold, (Platinum certs in Chile are handed out for album sales exceeding 25,000 units.) "Le Espada" has already generated two hit singles: "Déjate Caer" and the title track. SDI/Sony has just released the title in the U.S., where it stands a strong chance of duplicating its success in Chile ... PolyGram Argentina's much-revered vocal matriarch Mercedes Sosa will celebrate 30 years in the music biz with a Latin American tour that kicks off July 8 at the Tentro Monumental in Santiago. Other countries where Sosa is expected to perform are Brazil, Urugusy, Colombia, Costa Rica, Nicarugua, El Salvador, Panama, and Hondaras ... Gloria Simonetti's just-released album, "Dedicado" (Polyshow), finds the legendary balladeer exploring rock-oriented terrain. Simonetti says the timing was right to veer toward rock. "I have people who follow me and who are always going to follow me, but this time I've stretched my mu-sical horizon." Simonetti's latest fea-



artist Joel Nave wrape up his label debut with producers from Morales Michael Moreles, and Chne Waters at Studio M in San Aritonio, Texas Scheduled for release in August Nava's record is believed to be the first album to be recorded helf country and half Teigno Shown seated at the Michael Morales Standing, from left, are Ron Morales and Waters



Songwriters & Publishers

Copyright Summit Has Global Focus Country Music To Get Particular Attention

■BY IRV LICHTMAN

NEW YORK-An in-depth economic overview of copyrights in key markets will be the theme of "NARAS Global Song Marketing Summit: Defining Demostic And International Markets to be held July 29 at the Omni Hotel in Austin Texas

The daylong event is being organized by Richard Perna, VP of Hamstein Publishing Co. of Austin, and is an outgrowth of Hamstein's annual in-house A&R conference, Hamstein and performing right society ASCAP are spon soring the event

Although the summit will raise issues owering all genres of pop music, Perna says that special attention will be paid to the country music scene over the course of a 2- to 21/2-hour session on the morning of July 29. Other genres will be explored in the afternoon. With interest in coun try musie on a broader scale, he says,

viability of those copyrights, such as who uses them most, who are the top acts, labels, and managers in foreign markets This is not an event for amateurs, but for professionals to learn about other areas of music and to hear about problems in the real world and how best to attack Perma notes that the summit is a "con-

densed" version of Hamstein's own annual summit, which this year runs July 26-30, with a day off on the 29th for attending the NARAS summit. Hamstein Music's own estalog does not specialise in any one form of non. It is the original publisher, and continues to publish the works of ZZ Top, and its cat-

alog has many covers by such artists as Eric Clapton, Bonnie Raitt, and Robert. Plant, among others. According to a prepared statement by NARAS president/CEO Michael Greene, the summit offers "individuals tunity to view the rapidly changing com plexities of the global music landscape. As of June 14, the lineup of confirmed sest speakers included Perns; Clark Godholm, president of Philadelphiabased Roughtunes; Laras Wiggman, managing director of Air Music Scan dinavia in Stockholm, Ian James, man aging director of Mushroom Music Australia in Melbourne: Lacreet Dreck Leblanc, president of Treize-Bis Music France in Paris; Tony Brown, president of MCA/Nashville; and Tim Dubois. NARAS says that space is available on

president of Arista Records Nashville. a first-come, first-served basis, Before July 15, registration is \$75 per person; \$50 per person for NARAS members. After July 15, registration is \$1,000 per person; \$75 per person for NARAS embers. For more information, contact the NARAS branch in Austin.

NEW YORK-The New York Pub-

lishers' Forum, despite its humorous

invitation on the subject, has a set a

Block Talk

'serious examination" of the phemenon known as "writer's block The event, set for June 27 at the New York Helmsley Hotel, Knickerbocker B and C rooms, 5 to 6:30 p.m., will feature a writer and music ishers along with psychologist Dr. Mitchell Robin, who will disways to deal with the problem. The Forum says, "The issue of how music publishers can best encourage creativity in general among their writers (beyond obvious economic incen tives) will also be addressed." Moderated by Michael Brettler. VP of Shanira Repustein Musle Publishing, the panel, in addition to Dr. Robin, who is therapist at the Institute for Rational Emotive Therapy and an author, will include Jeff Cohen, creative manager at Warner/Chappell Music; songwriter Andy Marvel; Cathleen Murphy director of A&R at Hollywoo

Records in New York; and songwriter Shelly Pelkin. The Forum is a from left, are Chrysalis Music Group president Tom Sturges, Jeff Brabec, VP of busi unit of the National Music Pub-

UNA MUJER COMO TU - M. A. Solis - Mass Latin SESAC

Jackson Defeats His Own Purposes With Song Lyric SUIT DISMISSED: A New York

CARELESS WORDS: Economy of words and precise meaning are, of federal judge has dismissed an action course, the halimarks of a good song in which a songwriter claimed that "Running On Faith," a song by Jerry lyric. When sung, words have to set a clear course of intention. On that count Loren Williams and recorded by Eric alone, a Michael Jackson song lyric Clapton, infringed on one of his com (and title, for that matter) falls the test. Words & Music has no reason to According to U.S. District Judg believe that the artist is anti-Semitic, but because "They Don't Care About

about its inten-

tions. The title.

too, is a bad

choice, because

it employs the

word "they."

which suggests

complaints

against a group

norists. Jarkson also fails when he rec-

ates a false rhyme out of "kike

But, of course, the issue is less techni-

cal than a matter of perceptions gener-

ated by the vague use of slurs. As an

example of a clear-cut expression of anti-

rucism. Oweng Hagnemorstein's lyric for

You've Got To Be Carefully Taught

tackles the subject head-on without

resorting to share, which in Jackson's

BILLBOARD SONG CONTEST:

With the sixth armual Billboard Song

Contest now history, a new competi tion is under way. Entry forms are

available through local Gibeon guitar

dealers. Also, forms can be obtained by sending a self-addressed, stamped

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among other rules.

relope to P.O. Box 35346, Tulsa,

Grand-price winner for the sixth

contest was Sandy Howell for her

song "I'll Have To Fall In Love," as

selected by judges in a group chaired by Quincy Jones. The grand prize included a Gibson Chet Atkins SST

guitar, an Orange amplifier, and a

\$5,000 check, To qualify for the contest,

entrants can not have received more

than \$5,000 in annual income from

songwriting over the last five years,

song can be called into question.

me"/"black and white me.")

John S. Martin Jr.'s opinion and order granting the defendants' motion for a Us," from his new album "HIStory," is summary judgment, plaintiff Eric carelessly written, some may assume Spiegelman could not prove that so. In the song, Jackson uses two famili iar shars, "Jew me" and "kike," to illus-Gonna Bring You Around," nor could trate that what he has said "expresses Spiegelman prove that he had written the pain of prejudice." The fact that the song before Williams' one composi-Jackson has to defend the song by tion was converighted in 1985. defining it is part of the problem. Besides Williams, the defendants The song should make no bones included Reprise Records, Warner

Bres. Records, MTV Networks, and BMI "FLOAT Woods & Music

by Irv Lichtman

called attention type revne "A Song Floating" to feature the songs of Philip Springer. To update: A

workshop production took place inst fall in New York, and now its representation is at hand on an Original Cast Records album, Springer's best-known songs are "(How Little It Matters) How Little We Know, "Moonlight Gambler," and "Santa Baby." A sometime lyricist, he has ger

erally turned to others for the words, including E.Y. Harburg, Carolyn Leigh, Richard Adler, and Bob Hilliard, among others. Fans of the great Harbury will be glad to know that among the 22 selections there are four rare Harburg lyries, including one song that has gotten around, "Time, You Old Gypsy Man." The CD features Springer at the piane and a group of talented singers.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music

Van Halen, "Balance Barbra Streisand, "The Concert."
 Joe Satriani, "Best Of Joe Satriari. Soundgurden, "Best Of Soundgurden." 5. Type O Negative, "Bloody Kisses."

trying out some somes they are instantly in sums, proorin' to when Spotty started enuse it showcases playing 'People Get each member of Newover with Benson Marie Group art Ready on the keyboard. I hap Song on solos. That has real NearSong, which ended up using pened to have the words in my car ly helped to shape our image Curtis Mogfield's "People Get Rendy" before joining NewSong. We all

'THEY'RE PLAYING MY SONG'

People Get Ready' has become a

trademark for NewSong

group member Charles

Billingsley says, "At our very first re-

hearsal as the new

oublishing deal with the Chrysalis Music Group. With her, clockwise

on overwhelming response in concert with the song be-People Get Ready' has truly become NewSong's trademark

message of the song that fits the

group. Performing the song

come naturally and just

fell in the pocket. We

as the title end for its intest albest. BILLEGARD JULY 1, 1996

Published by Warner-Tameria

Publishing Corp. (BM1)

Pieture this, A veteron Christian

IF YOU'RE A
SONGWRITER/ARTIST
YOU HAVE TWO VOICES...

90SI 'YH

H.R.1506 PROTECTS BOTH.

As a songwriter and an artist, your rights require double protection. That's why we strongly support H.R. 1506 – the House version of the Performance Right in Sound Recordings bill – introduced by Congressman Carlos Moorhead of California.

This bill protects **everyone** including artists, songwriters, composers, music publishers, musicians **and** record companies. **Recording artists will earn the same royalties under H.R. 1506 as they would under S. 227, the**

under H.R. 1506 as they would under S. 227, the Senate version. Songwriters' rights will be fully ensured under H.R. 1506.

Since you have **two** voices – one as a songwriter and one as an artist – it makes good sense for you to support the bill that protects **both** your rights.

Join us in supporting H.R. 1506, the Performance Right in Sound Recordings Legislation.

ASCAP BMI NMPA SGA NSAI NAS SESAC



bu Heidi Waleson

OLDE ENGLAND: Commemoration of the 300th anniversary of the death of Henry Purcell contisues anace with performances, new releases, and reissues. In mid-Jane, the ston Early Music Festival and Exhibition celebrated Purcell and his era, bringing over British and European

artists and ensembles, including harpsichordist and conduc or Peter Holman, recorder player Han Tol, harpist Andrew Lawrence-King, and the viol ensemble Fretwork They joined an American early-music contingent-which cluded latenist Paul O'Dette, violinist David Douglass, soprano Christine Brandes, the Boston Early Music Fes tival Orchestra, and the vocal courtet Anonymous 4-for six days of concerts and symposia, all built around a fully staged production of Purcell's 1691 semi-opern "King There are no plans to record this version of the Arthur. show, but William Christie's production with Les Arts Florissants, staged in Paris and London earlier this year,

is out on Ersto. There's plenty more Purcell for the home listener, however. Virgin Classes has just released "The Parcell Manuscript," keyboard music performed by Davitt Moroney. The manuscript, which was discovered in 1993, include: ome previously unknown pieces, including a delightful Jig," different versions of known works, and 17 pieces in the handwriting of the English harpsichordist Giovann Battista Draghi, Parcell scholar Curtis Price believes that the manuscript was used as a teaching manual. Such finds are rare, and this one was sold for 276,000 pounds, but when

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products, \$85

an anonymous buyer applied for a license to export it abroad, funds were raised to purchase the manuscript for the British Library, EMI Classics EK and Thorn EMI contributed 25 000 pounds each to this effort, so Virgin Classics.

got to do the disc. Also new on the Purvell front: the stark but buenting "Harmonia Sacra" performed by the Gabrieli Consort And Players under Paul McCroosh (Archie); two recentings of another semi-opera, "The Fairy Queen" (with Ton Koonman on Erato and Roger Norrington on EMI Classics): "To Doun And Jubilate" (with Andrew Parrott on Virgin Veritasit six midprice reissues under John Eliot Gard on Eratec more semi-opera excerpts performed by Tafel musik on Sony's Vivarte label; a couple of compilations; and all the Purcell you could ever listen to on Hyperion.

OPERETTAVILLE: For a slightly new take on authorsticity, that not-just-early music expert Nikolaus Harnon court has taken on Johann Strauss' "Der Zigeunerburer eresting a new edition, restoring 40 minutes of nextly discovered music, and shoughing off years of interpretice accretion-just what he used to do with the older guys. Teldec's live performance with the Vienna Symphony, the Arnold Schoenberg Choir, and an Austrian, Hungarian, and German cast (except for the American soprano Pamela Coburn) is a delight.

CULTURAL EXCHANGE: One of America's bot young conductors is getting a new job: Hugh Wolff, leader of the St. Paul Chumber Orchestra since 1988, becomes music director of the Frankfurt Radio Symphony Orchestra in 1997, Wolff also remains with St. Paul in Minnesota at least through the year 2000; he has made 14 recordings for Teldec with the orchestra, and, as the SPCO's managing director pointed out, having Wolff in the middle of German con cert life will certainly be good not only for the conductor but for his German record company.

LATIN NOTAS (Continued from page 38)

tures a tribute truck to Chile's famed singer/songwriter Buddy Richard . . . Singer/songwriter Claudio Guzmin former member of popular 'Mis rock set Q.E.P.-has put out his second solo alburn, "Al Sur," on Cami Records, a small indic imprint owned by Chilean promoter Luis Venegas.

RELEASE UPDATE: Just out on Hends Up is the self-titled bow of the Caribbean Jazz Project, a trio com posed of standout players Paquito d'Rivera, Andy Narell, and Dave Samuels Xenonbile/Green Linner has shiroed "Machete," the first album in five years from innovative Afm Latin group John Santos & the Machete Ensemble . . . Pon diva Vanessa Williams warties in Spanish on 'Colores Del Viento," Hollywood Records' just released Spanish-language version of "Colors Of The Wind," the first single

picture "Pocahontas." CHART NOTES: While Marce Antonio Solfs y Los Bukis hold firm for the fifth straight week at the top of the Hot Latin Tracks with "Una Mujer Como Til" (Fonovisa), Selena makes a sturning bow at No. 4 with the shuffling English-language gem "I Could Fall In Love" (EMI Latin), "I Could Fall In Love" not only achieves the highest debut by an English-language title on Hot Later Trucks, it also has reached the highest chart position by an English

from the soundtrack of the Walt Disney

inguage song since the Hot Latin noks was reinstated in 1988 Assistance in preparing this column provided by Patto Marquez in Sun-

TOP CLASSICAL ALBUMS...

Billboard

(10)

0120

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TOP CLASSICAL CROSSOVER.

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6	32	GERMANE FRITZEMLY WAN EVERA VISION MUSIC OF HEDICARD VON BINGEN		
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TOP OFF-PRICE CLASSICAL

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ALL-STAR TENORS

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bu Jim Macnie

ARALLEL UNIVERSE: At a recent sub feet, a hand ful of jazz critics but an impasse regarding the degree of wiscorrow in Tex Williams & His Western Caravan's "Artistry In Western Swing," It's a mirror image of Stan Kenton's iconic big-band piece, with all the appropriate instruments of twang in place (check out Josephin Murphey on steel guitar and Peero DePaul's accordion) and with modern ears, as part of the five-lise Rhino set "Hillbilly Fever," it seems a way interpretation. Outside sing of the idiom has dotted the landscape for decades after all. Remember the Bonzo Dog Band's "Juzz-Deli

cious Hot, Disgusting Cold"? What some crits couldn't agree upon was to what degree "Artistry In Western Swing" was ribbing its source. The set's notes stress Wilhums' earnestness in experimenting with orchestration. Fornos into juzz have been taken by several country including Ernest Tubb's Troubsdours (on a record with Tubb sitting out). They smoked through Count. Basie's "Red Too" and Duke Ellington's "C Jam Blues. The confluence also made itself known when bussist ave Holland became part of an acoustic trio on John

Hartford's "Morning Bugle," a Warner Bros, chite about to be reissued by Rounder. The bassist was a fresh alumas of Miles Davis' crest at the time This journalists' conclave wouldn't have any trouble disrning the jazz vibe on Razor & Tie's recent, stupendous "Stratosphere Boogie: The Flaming Guitars Of Speedy Wort & Jimmy Bryant." Teeming with deliriously flamboyant solos, the 16 tracks from the early and mid-70s plainly elemenstrate how the needs steel player and guitarist booked askance at stylistic orthodoxy. Their bounces and strolls gleefully ricocheted off each other, swinging with a frenetic assurance. Check "Bostin' Thru" for an example

of consummate teamwork Perhans it's telling that the Tower Records outlet in wntown Manhattan adjoins its jazz and country sections. With "Stratesphere Boogle" blueting on the in-store deck. easterners from both cusus should be reaching for those

Visa cards.

WELCOME MAT: Always good to see another jazz chib opening instead of closing, and the arrival of the Village un on MacDougal Street in New York is a plus. It's owned by Stave Getz, son of Stan and man with a mission. Things are so hard in club world circa 1995, Pd like to make it a hit softer," he says with a chuckle. "I'd love for it to be a musical laboratory, where artists could come in, have coffee, and talk about their curvers." Geta, music director of New York's Fat Tasackays for earth years, opened the space at the beginning of June. Sir Roland Hanna and Joonne Brackeen have done stints.

Mainstream jazz will be a priority, with pionist Marc Conland and sexist George Coleman both scheduled. But xing it up is important" to Getz, and ECM artists like Raigh Towner and Gary Peacock will also dust there. Karawan holds about 100 people- maybe a bit more in a pinch." Here's to there being lots of pinches.

R.I.P.: Jimmy Runey, the sparkling guitarist whose blithe lyricism graced recording dates for decades, died May 10 at the age of 67 of heart failure. His work with Stan Getz displayed some of the most fluid and laseinating guitar lines juzz has known (available on Mosale's "The Complete Stan Getz/Jimmy Raney"). John Raney hosts a tribute to his influential dad June 26 at the Village Karayan.

Top Jazz Albums

Billboard.

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TOP CONTEMPORARY JAZZ ALBUMS * * * No. 1 * * *

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(22) NEW > CLARENCE CLEMONS (00 1110)

24 22 36 ACOUSTIC ALCHEMY SAP SINS I

23 42 RUSS FREEMAN & THE RIPPINGTONS GIP STO Albums with the greatest sales gave this week.

Recording Industry Asin: Of America ONIAA) certification sales of 500,000 units. A RIAA certification for takes of 5 million units with each additional million indicates. indicates past or present Heattracker Side. © 1995, BillboardSI/S Comm

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The Door Is Open: Jazz's Pan-Stylistic Bear Hug

Straddling dualities and scratching artistic itches are just part of what the music is about these days.

By JIM MACNIE

azz must have a wicked crick in its neck. All that leaning forward, combined with so much looking back, has got to create a knot or three. And what about the onset of carpal named syndrome from the periodic hand-wringing is goes through? Both players and pundits suffer in that department. Yup, there are lots of stressful items on the juzz docket these days. Like what's the best way for the music to evolve? How should personal credibility be established? Who the hell is our audience? How do I avoid marketplace suicide? Which moves are give and which aren't?

Well, worry lines are a natural phenomenon, and freming is just an ordinary by-product of concern. When you're an art music in a pop world, used to ducking the commercial punches and riding in the back of the bus respect-wise, you're also used to living with steady doses of anxiety. For all the dismay that crops up in juzz discourse, one thing seems irrefumble the music is resilient enough to weather any storm.

Viewed in a general sense, last year proved that those neck cramps needn't paralyze their victim. Jazz keeps plenty of Ben Gay around. If you're looking for a guy who is knee-deep in the ointment, you don't have to go much faither than lames Carter He's the saxophonand temorrow as far as the mainstream juzz language goes. Crank up the shred job he does on "Take The A Train" from the glorious "lurassic Classics" (Columbia/DIW), and you'll find a very inviting confluence at work. Shrieking-up Strayhorn, Carner proves himself at ease and in south with his personal scope, which is unusually large for a cat of 25. With virtuosity on his side, he's an enviable persona for this jazz ers. And perhaps emblemane as well. Able to impress both conservative and liberal camps, be they entacs or general listeners, be transcends his designation (by some lateness) as a mere hot dog and struts into the lofey realm of the conceptualist. His fone? The art of the blend

That's what lots of jazz is about these days. Acknowledging dualities

one thing, straddling them another. But accounting for and cogen-

ly utilizing the myriad turns that have emerged over decades is a tough

ignment. Any well-versed player should have those skills, and sev-

eral such talenes-both young and old-are surely among us. They could be venerable artistes: Randy Weston and Pharoah Sanders have turned to the ethnic folk music of northern Africa to enhance their sounds. Perhaps high-tech historians; acid jazzers who populate the Up-& Down Club in San Francisco many soul and samples, designing their shimmy-shimmy-shake to incorporate a tableau of funk references. What about young mainstreamers-Cyrus Chestriut or Kenny Gamett, say-who sweat bullets over providing a modern context for their beloved bop licks? Then there are the chopsmeisters. Most fusion dudes wax both intricate and insignificant. Exces even get in on the deal; quite a few record labels unload ancient sessions while pushing vouthful troops

DEMOGRAPHIC SEDUCTIONS

No way around it, going about the business of reconciling dispanties to a big chunk of today's agenda, and it's not all about wanting to seduce the largest demographic possible. Often it's about scratching an wristic inch. Ask longstanding mixologist John Zorn-his Masada out fit regularly performs a shotgun wedding between klezmer and Omette. Some of these moves are surprising. Few expected David Murray to slade his fractious tenor lines over synthy funk. But on the recent "Jug A-Lug" and "The Tip," he has. Playing the combination is a sam of the times

This reinvagorated diversity is matched by, and to some degree a roduct of, the ranging perceptions of jazz's fissured audier Colorado truck driver is sure that Spyro Gyra is what jazz sounds like. his niece back East winces, resolute that Herry Threadrill is the real deal. And when a rich cousin shows up with tickets to a Tommy Flanagan gig, neither understands their fortune. A corresponding dispure, sometimes butter, holds true in journalistic camps. An optimist would say that the lack of a critical consensus suggests valuable moves are being made in many regions. It could also be contended that the proliferation of offshoots underscores 1422's naturally pliable character. What it surely rells us as that a discrete bit of pazz can be heard several different ways. Respict Christian McReide mathe view a Day Revan shuffle line as an archetype for pure swing. But a DJ in a Japanese mightclub mushs hear it as fodder for a boogie pastiche and hit the loop buston A nol of mme recently made a quip about acid juzz's sampling of classic frags being ion to the verbanm take on times by today's repertory ensembles. It gamered both laughs and frowns

EARS OF AN ERA

Suffice it to say that history is always flexing its muscles. Bygone events affect Robert McNamara, and, as heard through the ears of this era, they also affect juzz. For the most part, that's what we've concentrated on for this season's Spotlight. Chris Morris' look into the realm. of reissues and how they're scoured for samples by an inquisitive acidjazz community displays the past's value as a source of lateral nuggers of gold. Joe Goldberg's report on various Colorane releases shows how the power of juzz scots is not only undimenshed these days, but newly

Tangentially, my piece about inbute discs-the process of genu-

flexing to composers who have name close as well as magnificent sonebooks-underscores the notion. Building a rep in the 1990s in part means making thoughtful, scin-tillatine records, but we shouldn't force that if a player can't kick it

onstage it's unlikely the career is bound for the front burner. In Paul Verna's account of the travails and rewards of live recording, we're reminded that juzz is a music of the moment, no matter how many memories loom. Additional reports from Europe—where igzz pursus have long gamered more respect—tell us that the U.S. has plenty of

competition when it comes to cultivating talent. In a pazz malica where inclusion is a hallmark, there are plenty of artists finding ways to vivify yesterday's vibe It's only natural that bygone events still leave their John Hancock about-that scrawl is a signature of consequence. But all around us are musicians willing to take on the co-signing risks-surely one way to discern juzz's stead gair. Don't be surprised if you see that Ben Gay stock on the rise yer

THE BILLBOARD SPOTLIGHT







n September 1B of this year, the United States Post Office will issue a stamp bearing the picture of John Coltrane. By that time, two other mythic American figures will have received the honor of a stamp-Richard Nixon and Marilyn Monroe And Coltrane is, without question, a mythic figure. At the One Mind Evolutionary Church Of Christ in San Francisco, he is worshipped as a god. These are musicians who have devoted much of their professional lives to transcribing his recorded solos. He is, without a doubt, the most influential soloust since Charlie Parket (Omene Coleman, whose musical procedures influenced many musictans, including Coltrane, has not been widely imitated as a soloist) But his recording career was relatively brief. Except for a few early sideman dates, it lasted from November 16, 1955, when he recorded his

first album as a member of the Miles Davis Quinter, until a few months before his death on July 17, 1967 Eleven years, Eleven years that began, astonishing as it is to consider, 40 years are, and Columne has been dead almost 30 of them And juzz, which moved like an express train prior to his death (17 vents separate the first recorded solos of Louis Armstrong and Charlie Parker, which is like moving from Mozart to Smrvinsky in that time) has, in the 30 years since, become, under the pervisive influence of Wymon Marsalis, neoconservative, an often archival music

But where was the music to go after Coltrane? In those 11 years, he went through an amazing senes of stylistic changes, from a blue based neo-hopper through the modul explorations he had first encountered with Miles Davis to Coleman-influenced simultaneous improvisation to a point where he could follow him. His last release, "Interstellar Space," a dust with the drummer Rashaed Alt, consisted mostly of honks, squeaks and blats, down beat had taken to calling his music "and-iazz.

Most of this odyssey can be charted on three labels. Certainly, Coltrane's rise to fame began when he joined Davis (whose own playing remained constant, no matter how often he changed clothes and context), and those days are amply documented on a 16-CD Prestige set called "Coltrane," which contains everything he did for that label except as a member of the Davis Quintet. Later, Davis moved to

SOME OF 'TRANE'S FAVORITE THINGS

40 years later, labels celebrate the start of the sax giant's career, with boxed sets, rare tapes and historic material.

By JOE GOLDBERG

Columbia, and it was on "Round About Midnight" that Coltrane found his own unsque voice. The punist Cecil Taylor and at the time, "Coltrane's what you hear on that record." But Davis had appearantly heard it long before. According to the Quinter's drummer, Philly Joe Jones, who was with Miles during a long search for another hom, the first night Colmane played with them, Davis said to Jones, "You know what I think? I think this is it." Colerane left Davis to join Thelonic Monk and returned in 1958 to join the great Sextet that included Cannonball Adderley and Bill Eyans

CULT-FAVORITE VOCAL ALBUM

The last seven years of his life, Coltrane recorded for Impulse! including the faned album "A Love Supreme" The (GRP) label has just ressued (June 20) its Coltrane material with extensive new notes and new photographs. It began with "A Love Supreme," "Ballads" and the cult-favorite vocal album with Johany Hartman. And, most excitingly, there is to be new material from 1961, tapes found in the closet of Alice Coltrane, John's widow. What Impulse! offers above every thing else is a documentation of the classer Colorane Dounes, with McCoy Typer, piano; Jimmy Garrison, bass; and Elvin Jones, drums Columne's membership in the great Davis Quintet and Sextes, as well as Monk's and his own quamers, places him in the absolute center of the music of that time. There is also one superb Blue Note album, "Blue Train," Ironically, a United Artists LP under Cecil Taylor's name on which Coltrane appeared as "Blue Train," a contractually necessary pseudonym, is now a Coltrane album on Capitol, "Coltrane Time." And Publio hussome concert albums from Norman Grang tours What remains is the music on Adamtic, which has now been assembled into a seven-CD set (by Rhino Records) called by producer toel Dorn "The Heavyweight Champson: The Complete Atlantic Recordings Of John Coltrane." Six of the CDs contain what appeared on 10 LPs recorded in 1959 and 1960. These include released alternate masters, including one session redone with a different rhythm section. The seventh CD consists of alternate and nertial takes never released before, including studio conversation giving considerable

insight into Coltrane's working methods. The music contains the genesis of the Ouster—only the busses is different—as well as Columne's first use of multiphonics, and his first recordings on the soprano saxonhone, a secondary instrument that many would come to enjoy even **FAVORITE THINGS**

more than his customary senor

Coltrane's biggest hit, recorded on soprano, is included here. Rodgers and Hammenstein's "My Favonte Things," which Coltrant convinced many of his fats was folk music. (I believe that if Coltrant were alive, he would have recorded, and had a hit with, Michael Nyman's film music for "The Piano.") These recordings document Coltrane's first great days as a leader. They contain some of his finest compositions. They include the first

who later expanded the quartet to a quintet. And "My Favorite Things" is possibly the first major example of the extended Coltrane things to pensionly the man important paying one time for an entire set, solo. (He later became notorious for playing one time for an entire set, and it is my theory that a major reason for that is that he came to fame during the rise of the LP. Charlie Parker had to make his point in The Rhmo compilation, due Aug. 15, includes a thorough booklet, with reminiscences by Coltrane's "Coustin Mary" (for whom the tune is named), engineer Tom Dowd and producer Ahmet Ertegun, as well as evaluations by tenor players Jimmy Heath, Yusef Lateef and Charles Lloyd. The primary annotation is by Lewis Porter, associate professor of music at Rutgers University.

Perhaps most fascinating is that Joel Dom has deconstructed the albums and given us instead session-by-session chronologies. The recording sehedule and the release sehedule vary greatly, especially during a 1960s marathon week in October that resulted in three LPs. obviously sequenced afterwards. Apparently Colemne wanted to com plete his contractual obligations and go to Impulse!, just as Miles Davis took him into the studio to record four albums when he left Prestige, it would be nice if Fantasy cylebrated the 40th anniversary by makine a hundy package of those

SATISFACTION AND SUMMER HITS

Fantasy, which printed 3,000 of its 1991 Coltrane box, says it is sanslied" with the performance of the puckage, so perhaps this new Atlantic box will be the big hit of the summer. We have come a long way from the days when people said that John Coltrane didn't know how to play his instrument. As if to emphasize this, on the afternoon after I wrote the preceding

sentence, I looked at a copy of "This Air," latest in the successful series of novels about a private eye named Spenser by Robert B. Parker. The jacket copy says that Mr. Parker "gives us a tale as haunting as a Coltrane solo Times have changed.

STAMPING FEAT Ten jazz legends will be honored September 16 at the Monterey Jazz Festival, when the U.S. Postal Service present the letest Legends of American Music stamp series. The stamps which will be sold as a group, include Coleman Hawtons James R. Johnson Charlie Parker, Charles Minous, John Coltrane. Jelly Rell Morton. Eubie Blake Thelonious Monk Errol Gerner and Louis Armstrong, who is making an encore appearance after the

issuance of a single stamp on September 1 bearing his likeness. The Jaz Musicians stamps are the ninth issue in the Legends Of American Music stemp series, which began with the Ehris stamp in 1993. The new jazz series will be available nationwide September 18-KASTY THOMAS

ELUE NOTE.

MUSIC BEYOND THE EXTRAORDINARY FOR NOW AND THE FUTURE



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JAZZ

"ALIVE AND KICKING"

ROADWORK

Subsidies and sponsors help jazz hit the highway to boost profiles and sales

By GEOFF MAYFIELD

You can still "get your kicks on Route 66," but is the road still a finend-ly environment for jazz musicians?

Juzz labels perceive a diminuation of juzz clubs and are concerned that the rising travel costs make it increasingly difficult to find work for straight-shead artises-particularly newer names. But, experienced talent reps say that there are as many venues to play now as there have been in the last 10 years. With a bit of bornework, and occasional label-funded tour support, an agent can still keep a juzz musician busy in the '90s. "There are probably more performance opportunities today than there were 10 years ago," says Joel Chriss, who heads New York-based book-

ing agency Chriss for Co., which represents more than 30 acts. "But it's trench warfare. The financial end of it has not grown, the fees have not increased with the costs of keeping people out on the road. "For more established artists, it's not that difficult," says Tom Evered, VP of marketing for Blue Note/Metro Blue. "But getting the young artists out there is very expensive and very difficult. Labels have to subsidize tours sometimes just in the hope of recouping down the road. Still, label execs and agents see signposts that suggest that finding opportunities for live exposure need not be such a foreboding proposi



CUTTING IT ONSTAGE When it comes to capturing the spontaneity of an improvised art form, live recording is the only way to fly. But that doesn't preclude creative cuts and pastes...

By PAUL VERNA

azz has always been a live medium. It derives its vitality from the musical interaction between players and the give and take between the stage and the authence.

Capturing that live essence on tape has always been a challenge to recordine engineers working in the lazz domain. While their countermans in rock in roll have made an art out of constructing records paccement, the jazz world remains an area for purses who believe that microphone placement and room

acoustics are far more important to the farashed product than creative rerecordate and moone Indeed, sazz labels have been founded on the principle of getting it all on use (or disc) on the first try. Among them are Stamford, Conn.-based Darkal Music Products (DMP) and New York-based Chesley Records, both of which specialize in live-to-2-track recordings. In addition, such imprints as Concred Jazz, Audioquest and Steeplechase have made acclaimed live recordings on the old-fashioned model of artists going into a studio to cut music directly to

JAVA JAZZ

The pazz festival circuit is increasingly seen as a fruidal vehicle of exposure. And, at least one label, Blue Note, is exploring the possibility of label package tours that are underwritten by corporate sponsor partners Packages can come in other shapes, too. When Pat Metheny joined Joshua Redman's band for a tour two ears ago, Redman booked venues and drew numbers that might have otherwise eluded him at that point in his career. Recently, Redman's manager, Mary Ann Topper, tasted similar success when she had bass phenom Christian McBride join forces with rookie singer Diana Krall.

Nosprofit organizations, like the Northeast Jazz Society and the Columbus (Ohio) Jazz Society, offer club like environments for players, notes Jim Cassell, of Berkeley, Calif.-based Berkeley Agency Wast some jazze with your javal Some to-bop with your CD? Blue Note is in discussions with Suebucks to expand their cross-promotion to have small combon play some of Suebucks larger stores in New York and in other markets. Meanwhile, stores in the Tower Records and HMV chans and New York superstore.

16tR Music World have hosted in-store concerts. While some quarters debate over whether the number of jazz clubs has declined, Cassell points out that some alternative clubs are willing to book jazz and Afro-Cuban jazz acts.

But, the trump card of late appears to be labels' willingness to consider subsidizing tour oppo Who gets tour support and who doesn't is a political football, but labels are grappling with the reality that, applied to the right act, it can be a crucial artist-development tool.

*Record companies did not become involved in the touring aspect of the business until recently," says "We tell the record companies straight out that if they want to support an artist early on, and no wait until he has four or five records out, it's going to take dollars from them to support the tour. The degree to which the areas can tour early on its directly related to the record company's willingness to help out." "You have to look at the long-term development for the artist and also the potential within the market," says Kevin Gore, Columbia's sensor director of juzz promotion and marketing. "It's a touchy subject on both sides, the record company's and the artist's. But, if it makes sense, they should agree to do it.

WELFARE AND INVESTMENTS

50

According to Ewered, one reason labels must carefully consider tour subsidies is the artist's own welfare. as such support is a recoupable investment. "You look at the long term, because when you invest in tour support, you're spending the artist's own

money," Evered says, "We're giving the mussian tour support in hopes of selling more records, and if you're not selling more records, it's not a cost-effective tool. There's generally a very tight budget for straight shead jazz, and you can overspend very quickly doing very simple things. Chriss thinks that, from the artist's point of view, there is little downside to risking myslines to receive

cour support. "If the artist dain't have a strong public reaction, the chances are he wasn't going to make royalties to begin with. I think it works in the setist's favor to take that gamble." "I work very carefully with the record company and my artists and say, 'This is what it's going to take to

make it happen'," says Topper, of New York City-based management and booking company The Juzz Tree The Noor chief Beace Lundwall has overseen both jazz labeles and major pop labeles in his career. Landwall says the decision to older true support varies according to the upside that you're going to have with a particular record. You do it based on what you think you can sell." Jacky Ternsson, Cassandra Wilson and Dianne Reeves are artists whom titue Note recently has supported. Another label priority, new signee gui-tarist Charlie Hunter, will also receive tour support, Lundwall says, but "for a straight-ahead artist who is pretty well established, you don't need to do a lot of tour support. You do [retail co-op] advertising in the market, always, but in terms of the investment you make in tour support, it's very nominal, if anything at Bob Katz, a producer/engineer who has produced many of Chesley's studioeding, whether it's on a stage or in the studio, from an acoustical per-

"Most of the jazz musicians who come to me are extremely acoustically oriented, which doesn't mean I don't do electric or fusion work, but even my work with fusion and electric-oriented instruments I approach in an acoustic manner," he says. Among Katz's recent live projects have been an album by new age/jazz/fusion group

NO-FIXES FORMAT DMP founder Tom Jung, a digital recording pioneer, says approximately half of his label's 75 catalog titles are direct-to-2-track recordings. "We started out doing everything live to 2-track," says Jung, "but we started getting away from it because so many artists were saying they didn't like the restrictions of the format," since it didn't

Oregon and the "Lave At The Vanguard" series for Musicmasters

allow them to fix monor musukes after the fact. Although DMP now learns soward multimack recording, Jung still approaches every session as a live date. "My hear is in mixing live and getting the performers to perform live," he says. "I still perfor recording everybody as track so that you have a second chance at going back and musing the tape. I try to capture what's there live on the studio floor and then being it back to my place where I have a real accurate mon-

With juzz fusion, more overdubbing and signal processing takes place than with traditional material, accord-"The more contemporary juzz does require multitrack production, but the more straight-ahead juzz really benefits from live sponsancity and musicious reacting off one another," says Jung, "There's a totally different thing

that happens in the studio when a solout is performing with a band vs. everyone else going home and one per son doing a solo. BCA Novus supplicated Serve Coleman is a rare breed of traditional juzz musician who is as well versed in stu-

dio production as he is on his instrument. He recently recorded a series of live dates in Paris for release as a three-CD set. Explaining his live recording approach, he says, "The biggest problem is coordinating the live sound prople with the recording people. We like to use the same mikes for recording and live sound, so we use the set of mikes that is best for recording and let the hall guys adjust. While the live-sound engineers often halfs at changing their familiar miles armys, Coleman believes the tape— a permanent record of the rig—should tale precedence over the live sound. In any case, he says, the studio miles

are generally more sensure and of better quality than the stage mikes.

CLUBLAND GOES TO TAPE Taking advantage of a technological revolution that has made digital multitrack recording flexible and affordable, some clubs are now jumping on the live-recording bandwagon. At the Knatting Factory in New York, every performance on the club's various states can be tained live to DAT, analog consette or multitrack for subsequent release or live broadcast. Some of the custing-edge artists who regularly perform at the Kristing Factory-include ing Charles Gayle, John Zom, Tom Chapan, Mark Ribox, Dave Tronzo, Arto Lindsay and the group formerly

iscome as Spanish Try—taxer altern advantage of this capability and released by exceeds of their dates there. Knitting Factory on founder and proprietors Michael Dorf says, "We can part 36 microphore lines down to the studie, which is fully adulated from the main stage. Theny make from a socialst or instrumentable goes to a box that: splits the signal without losing any impedance. It's very clean." The Knitting Factory has placed an emphasis on room acoustics in the live spaces, acting on the principle that

what sounds good on stage will also sound good on tape Other, older chain that were not designed with accounts in mind, life the famed Vaneuard in New York's Continued on page 36 Continued on more 56

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JAZZ

complex." Sulfivan, however, has little reason to have one. Although domestic part product yields small sales, both of Sulfrom's albams, "It's About Time" (1991) and "Law At Mieta's" (1993), chanted after scoring crossover steplay on easy-locening radio formats. "The best bulled surger I've ever heard," earlieses Che Che Valdez president of the Cubin Jazz Festival. Saffivan, meanwhile, seems determined not to pairsed ano a corner. "I don't have a delization of juzz, I actually consider my to be an improvener," she explains. Form to a musical family in Tarmena, Sulleyan made her live debut as a many femival at age 6 and formed a hand was country at 11 After relocating to Methourne in the mid '80s, the was spected by London just club impressive Rozzie Scott and levered to a two-week needency at his club in 1990 Sullivan is currently working on her third album, to be released on Larvikse

Records, and intends to your Europe next year. - CHRISTIE ELIEZER PARIS-Michel Poetal, Martial Solal, Daniel Hamair, Didier Lockwood, Michel Perruccioni-not to mention the "old guard" of Claude Bolling or Stephane Grappelli-are some of the names

JAMMIN' GLOBAL: that have kept the French juzz scene creative and dynam at throughout the past decades. Among the members of the new para generation new making their mark are any player Louis Schros, pursus Laurera de Wilde, Laurena Jazz Fronts Around The World Cury with his big band, and mampes player Ancone Illour illour, who studied music at the Parts

Conservatoire and at Berklee College Of Music in Bosson, is so his stud-30's and has been described by the adjacental magazine loss Het as "part of this new generation of young French musicians who has, with will and work, usen to the top " Bloux recently performed in Paris at the Ho versue, where he unweiled the new tracks he composed and released on his fourth "Luccest" (Caralan Night & Day). His distinctive and subtle tayle is influ-

-One of the most successful exponents of annovative juzz to the date of Hellman Hartler and Joo Kraus, better known as Tab Two Their current album, "Flagman Abrad," and the single, "No Flagman Abrad," were released in March by Virgin Schallplasten in Germany and went Top 5 on the market's jazzallown chart. It has subsequently been picked up by Virgin affiliates throughout Europe, and by JVC in Japan and Southeast Asia. Hattler is a founding member of the German rock group Kraan and a highly rated hass player. Kraan plays mamper in a style that socials Miles Davis and also performs on the EVI or Electronic Value fregrument, an early wind-driven senshesizer. The album's laid-back rapped vocale are by Kasus. Their sound is "Hap Jazz." as the duo caled an earlier album on the Intercord label-a reex of hap-loop and sazz. After a 35-date sour of Germans and a swing through the U.K. opening for the Junes Taylor Quetter this spring, Tab Two will perform at the Moreneux Junz Festival July 5-7. Vision Schallolasten menaging Cologne in August "Hagman Ahcad" is schooled for release by Virgin in the U.S. in law summer —ELUE WEINERT

when the Canadian Rathe-Television and Telecommunications Commission allowed FM samens to drop specialty programmen at part of their liceasure requirements, his jazz program disappeared from the Canadian airway Nevertheless, face inspiration, the label, surged and has since become one of Canada's most renovative independent labels. To date, the label, distributed nation ally by NCA Records Canada, has released 17 ribums by such Canadian jazz players as guitterse Lorne Lobley, guitarist Stan Samole, bassist Michael Farguharson saxophorust John Nugera, guitarist Greg Lowe, violinist Leney Solomon, singer/gaistrist Down Thompson, plantist François Bourassa, plantist frian Dickenson and the group Five After Four. Noting that, unlike juzz labels, Jazz Inspiration hasn't pursued an exclusively contemporary or anditional approach. Schwinberg says, "I see them as bends-and-oats of the same coin. Whether the must is traditional or contemporary, it has so be approachable for me." Schwisberg's prosera goal is so expand Juzz Inspiration outside Canada. He recently pacted with Secreture. N. 8 -based Independent National Distribution to handle lazz

TORONTO-When Inwyer Arnold Schwisberg founded Toronto-based Jazz Inspersoon Records in 1991, he was seeling to take advantage of exposure via his

award for sales exceeding 10,000 during the PopiComm music conver

French horn: Anteine Illow: "Junio Ar The Village Vangoard Vols 1 and 2" are both of whom formerly played in Wymon Minsalin' band. Onnihi ser's Japun's only ferrale jagz pianes: but she stands out in an administ binned field by vertue of her striking hard-box sensibility and distribe technique. She writes her own material at well as covering pieces by Dake Ellington, Ornette Coleman and Soney Rollins. In the past few years. Ossila has received much media attention here, which has helped her record label, Toslaba-EMI, sell 60,000 copies of her debut album "Now" and 40,000 capses of as excellent follow-up, "C pect is a summer your of Japan wish her new quitner, highlights of which will be recorded and selected on Tochtha EMTs comethin' else label in Sententher -STEVE McCLURE

TOKYO Possest Janko Carchi continues to

add to her already supressive list of cordensals

with the release within the past year of two

albums recorded leve at New York's famed Village Vanguard Accompanying Ontols on

beaute Beneald Vest and december Bedes Siley

MELBOURNE—"Australian juzz musicians need a rense of humor," quips we Jazz funk singer Christine Sullivan. "There are some tremendous plus here, but lack of versues and the small population have given us all a necessation

TIS THE SEASON Europe's Summer Concert Circuit Full Of Music—And Marketing

By PAUL SEXTON

LONDON-Summer's here, and the time is right for marketing music via Europe's jazz festivals That's the message from record companies selling their reportoirs throughout Europe, as they coordinate marketing and promotion efforts around the season's busy festival calendar.

Jazz-label executives agree that such prestigious events as the Montreux Jazz Festival and North Sea Jazz Festival can be key to exposing sudiences to new acts, emerging takents and established stars.

With festival attendance on the upswing, some record labels have organized themed evenings at the major festivals devoted to their rosters Monureux remains the flagship festival for such special events. The 29th annual edition of the Swiss jazz extravaganza takes place between July 7 and 22, and several labels are taking the chance to showcase various prionty acts during themed evenings, festival founder Claude Nobs has

Verve will stage four events in all at Montreux July 17 and 18, while Surcley will sponsor a closing-night concert with James Carter, the Sunley Clarke Trio, Julian Joseph's Trio and others. three artists with new album releases: Diane Reeves, Jacky Terrasson and Charlie Hunter-each expected to draw rewards from the exposure. according to the label's London-based international marketing manager Felix Cromes "The best thing about the festivals is that they're not only a good

Impuration's catalog in the U.S. -LARRY LeBLANC

arturaty for local promoters to see a lot of acts all at the same time, but they also give good media exposure," says Cromey. "With so marry festivals now on the circuit, there's such consistent exposure through out July. Our people in the territories are vety geared up for it Cromey is confident that the new releases by all three of Blue Note's

NEW BLUE NOTABLES

On July 19. Blue Note will host its own corner of Montreux starring

Montreux showcase artists will make greater headway through the extra audience and media exposure afforded by Montreux. Reeves' After The Steem, "Terrasson's epocymous set and Humar's "Bing Bing!" Bing!" were all released recently, "From someone like Hunter," says Cromey, "I won't be looking for sales from that [appearance], but it's an opportunity to get the juzz crowd familiar with him. It's a young person's record, it fits in the acid-lazz niche—he does a version of Nirvana's 'Come As You Are' that actually works really well, and I see that as not just a sop to that alternative market. This is someone who was in the Disposable Heroes Of Haphoprisy touring hand

BLUES AT STRAVINSKI Verve has two busy nights in store July 17 and 18 at Montreux. On

the first of those two everyings, it hosts a "We Are The Blues" night at the Sonwaski Auditonum, staming Lucky Peterson and Johnny Copeland each with special guests, plus a "Verve: Jazz & Music Of The World event at the Miles Davis Hall with Randy Weston, Bheka Mseleku and others; the following evening, it presents a "Juzz Legends" bill including

MARK WHITFIELD

CYBUS CHESTNED

LEE RITENOUR & LA

	TONY BENNETT	MTV Unplugged	Columbi
	DAVID SANBORN	Panels	Elektra/EE0
	RACHELLE FERRELL	First Instrument	Blue Note/Capino
	JOSHUA REDMAN OU.		
		Mood Swing	Warner Bros
	GROVER WASHINGTO		
		All My Tomorrows	Columbi
	MARCUS ROBERTS	Garshwin For Loven	Columbs
	HARRY CONNICK JR.	25	Columbs
	TONY BENNETT	Steppen' Out	Calumbi
	SOUNDTRACK	Swing Kida	Hollywood
0	PERLMAN/PETERSON	Side By Side	Telan
1	WYNTON MARSALIS &	ELLIS MARSALIS	
		Jee Cool's Blues	Columbs
2	JOE HENDERSON	Double Rambow	Varve
3	ETTA JAMES	Mystery Lady	Private
4	CHRISTIAN McBRIDE	Geran' To It	Verv
5	ELLA FITZGERALD	The Best Of The Son	obooks Verv
9	VARIOUS ARTISTS		
	Burning For Buddy-A	Tribute	Advetoc/AC
7	BILLIE HOLIDAY	Béhe's Best	Varve
9	VARIOUS ARTISTS		

Trus Blue DAVE BRUBECK CASSANDRA WILSON Blue Light 'Til Dawn Blue Note Castal Orchestral Album DIANE SCHUUR/B.B. KING Heert To Heart JAMES CARTER The Beat Quiet Storm

The Dark Before The Dawn Azientici AG

KENNY G (freathless PAT METHENY GROUP We Live Here NAJEE Share My World EMI Sax On The Beach JOHN TESH PROJECT NORMAN BROWN After The Storm GEORGE DUKE DAVID SANBORN RUSS FREEMAN & THE RIPPINGTONS

Against The Gran ACQUISTIC ALCHEMY PHIL PERRY Pure Pieesure INCOGNITO Positivity SPYRO GYRA Love & Other Obs JEFF LORDER Wast Side Stories

DAVE KOZ Lucky Men RICHARD ELLIOT After Deck Night Creatures FOURPLAY Between The Shaet WARREN HILL GEORGE HOW A Home Far Av

Tandemess YCARLTON Larry & Lan nmy Smith, Joe Henderson and John McLaughlin and a "Groove Night" fenoring such Verve Group labels as Australia's Arnadeo and Germany's JMT and starting Gary Thomas, Linda Sharrock and Directions In Groove, PolyGram head of jazz Richard Cook reports that the label will also be

Continued on page 58

active this year at North Sea, Pon, in Finland, in Glasgow and at the Capital Jazz Festival in London. Most of us don't have the budgets that are available to our pop counter-

'One of the hardest thirtys in jazz," says Cook, "is to break new artists. parts, so we do look for below-the-line promotions. Cook is particularly hopeful that festival exposure will lead to good immer for Verve's new British trumpet signing Guy Barker. whose new album "Into The Blue" came out in late May, and for other

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JAZZ

REPEAT BEAT: 'Acid'-Heads And Thirsty Collectors Feed A Reissue Frenzy

By CHRIS MORRIS

jazz ressue renassance is off and running, thinks in no small measure to two concurrent phenomena: the mass popularity of Us3's "Hand On The Torch," which successfully mated vintage Blue Note juzz tracks to hip-hop beats, and the growing stateside awareness of acid jazz, which has drawn new listeners into the hunt for vintage funk jazz Gove those organ trios') and hard bop. One of the major beneficiaries of these marketplace wrinkles has

been Blue Note, which has allowed its signee Us3 the exclusive sampling use of its catalog "The Us3 thing has helped a lot," says Blue Note VP of marketing Tom Evered. "I don't know if it's helped us sell Freddie Hubbard records, but, from what I've packed up anecdotally, I think it Over the last year, Blue Note has brought some of its finest material

back into print via two newly created lines: the Connoisseur Senes, which skews heavily toward classic hard bop, and Rare Groove, which reinstated tosty soul-juzz by such artists as Big John Patton, Lonnic Furned says of the latter series, "The Rate Groove stuff has given a lot

of young people emosure to these error uzz groups that were slighted at the time. These gays were castigned leluting the '60s| by the straight-ahead juzz poess, and they're finally getting the credit they deserve The catalog needuct will corring to flow from Blue Note this summer and full. Beyond a third Conneisseur flight in July (featuring albums by Hubbard, Donaldson, Wayne Shorter, Duzy Reece, Andrew Hall and Walser Davis, Ir.), another in October and a moun of as-yet-unselected Rare Groove titles in November, the label is anticipating an August selection of Capitol Jazz titles (George Shearing, June Christy, Stan Kenton, Benny Goodman, Peggy Lee, Nancy Wilson), a second flight of "Double Time" two-on-one albums (by Kenny Dorham, Duke Elliageon, Hubbard and Woody Shaw and, of all people, Lenny Bruce) and boxed sets devoted to Clifford Brown (September, four CDs) and

Dester Gordon (November, five CDs). in a reflection of the depth of reissue-mania, Blue Note's "Collector's Choice" titles hit the street in July. The label is custom-replicating 30 defered classes in a one-time-only run to fulfill collectors' needs

McDUFF UNEARTHED Fantasy is also moving full-speed-ahead with its deep, and still rela-

tively unplumbed, catalog of hard bop and funk titles from the '50s and '60s. In recent months, the label has unearthed soulful albums by Jack McDuff, Willis Jackson, Shieley Scott & Stanley Turrenane, Richard "Groove" Holmes and Charles Earland in its Onginal Jazz Classics line However, Fantasy, which sports perhaps the broadest catalog in jazz, is no one-inck pony stylisucally. It is preparing a box devoted to avantgardist Enc Dolphy for the fourth quarter.

Continued on page 38

MILLIONS IN TRIBUTE Nicking a lick from the pop-rock book,

jazz musicians are mining the canons of bygone composers for thematic salutes. Like any trend, this one has its artistic profits and pitfalls. By JIM MACNIE

Cov Typer and Seve Lacy did it before it was chie. James Newton and the World Stoophone Quarter helped shape it for the modern era. But perhaps you should credit Joe Henderson and his savey groomspeople at Verve Records with establishing the inter pertation of eminent sex somebooks as a viable marketine move. Ever since Henderson's "Lush Life (The Music Of Billy Strayhorn)" was released in 1991, the opportunity to further cureers by mixing the rich canons of bygone composers has become an accepted practice. Combine the number of tribute discs already available with those slated to follow and you've not a bonsfide trend.

The fact that Ellington (and by association, Strayborn) has been deemed the composer most coverable says much about artistic consensus, but it hasn't precluded other interpretive options. Now you can buy salutes to Count Basie, Dizzy Gillespie, Jelly Roll Morton, John Coltrane Cannonball Adderly, Johnny Hodges, Thelonaous Monk, Sun Ra and even the Beatles. They've been created by both old-schoolers and outcats Granted, few have the grip on the mass' wallers that "Lush Life" did-Soundscan says that Henderson's Vene debut has sold 71 000 units. For the tenor master, the Germeny-winning Smayborn essay was nothing short of a new lease on Me There's a wealth of good music written by composers no longer with

us," notes Henderson. "Introducing u to an audience who missed it the first time is ereat. Stepshorn didn't just write for his time, he write for all times. Of course, Henderson's own skills as a daring and resourceful player were key to his accomplishments. He has subsequently performed pieces of Miles Davis' extensive book, on "So Near So Far," a date which earned two Grammys. Factor in the brisk sales of his current release, "Double Rainbow," honoring Amorno Carlos Johim, and it's obvious that audi ences are smitten with the overall approach of his tributes "It's fun for the listener," says seast Allan Chase, himself a member of

Prima Materia, a collective ensemble that has recorded some of John Coltrane's pieces under the title "Peace On Earth" (Knitting Factory Worles). "There's this whole other layer that's underneath it all. You can be interested in the music uself or the differences from and likenesses to the openals. That's where things start geoing sticky Jazz is a music that stresses

individuality. Giving yourself over to the tunes of another, no matter how well they're renarded, is considered a lateral move by some players Trumpeter Dave Douglas, who plays in John Zorn's Masada outlit as well as leading his own Tiny Bell Ensemble, recently chose to toyest in the comparatively obscure but emotionally rich music of Booker Little, a repeter/composer who worked with Max Roach and Enc Dolphy in the 1960s. "In Our Lifetune" (New World) stresses its interpretive point by

having more of Douglas' own pieces than that of its inspiration "The focus shifted as I went about it," Douglas explains. "As I got mic Contract on page 60



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August 18, 1995.



ROADWORK Continued from page 50

Cassell, whose Berkeley Agency represents such acts as Marlena Show, Joe Williams, Eddie Daniels Tansa Mans, Arturo Sandoval and Scott Hamilton, finds his artists in that straight-shead camp in which labels are less likely to offer subsidies. "We get none whatsoever, so we don't count on it." he states. "It always helps to have a new record out because there'll be some

to mainstream artists like Blanchard.



hoopla about it, but our artists Before 30,000: Horsor Silve have never been in that category where we get tour support. Are there really fewer clubs? Topper, Cassell and Chriss think there

might be even more performance opportunities now than there were a decade ago, but Chriss—whose stable includes Terrasson, Terence Blanchard, Pharoah Sanders, Kenny Burrell, Johnny Griffin, Marcus Roberts and Charlie Haden-says booker beware: "It isn't necessarily hard to find dates. It's hard to find good paying dates. There are a lot of club situations we have learned to only use when we have to I still do clubs, but primarily this agency has concentrated more on the arts centers at UCLA or at Dartmouth University or at Lincoln

Center, the non-profit large halfs, and small halfs, too, because these people offer pretty good money." Cassell says. "These halls are also usually anchors around which we put club dates."

Chriss, Cassell, Lundvall and Gore believe that festivals offer valu-

able live exposure. While a casual fan may be enticed by the crossove likes of a Kenny G. Chross notes that festival attendees are introduced "When you're at the Chacago Jazz Festival and you see 30,000 peo

ple watching David Sanchez, Terence Blanchard and Horsce Silverthe bill we had last year—thur's great, that's exciting, "Gore says "You know there are people in the audience who have never been exposed to this music before. You also know that fans at the festival who have been listening to Horace Silver for 40 years, so you can serve both

Gore says Sanchez and Naenna Freelon are artists who have bene fited from festival exposure. Gore and Cassell both think that the Monterey Jazz Festival is a particularly valuable stage, and Cassell has also seen artists benefit from participation in the Playboy Jazz Festival

Columbia is one of several labels that supports festivals, either by defraying talent costs or through some other sort of remuneration. For the upcoming JVC Festival in New York, Lundwall says Blues Note will pack up talent expenses for a four-act bill at Bryant Park, while festiva promoter George Wein will pick up the night's sound, lighting and

One obstacle that bookers face with new artists is an inevitable sense of naivete. "At the beginning, the artist is thinking more in terms of engagements instead of looking at the big picture," says Topper, who trains her acts to look beyond drives to the other cop like press, radio and retail attention-that tours provide

The biggest mend I've seen in the last 10 to 12 years is the artist's expectations are much higher," says Chriss. "In the '60s or '70s, you could put together a \$10,000 week and everybody was relatively satisfied. Now, after Wynton Marsalis has made all this money and some other jazz acts have done very nicely, the perception is that there's big money to be made. Today, if a leader can't put X-number of dollars into his pocket and he can't pay X-number of dollars to the sademen, they consider the tour a financial failure."

CUTTING IT ON STAGE Continued from page 50

Greenwich Village, pose difficulties for engineers trying to make live recordings sound natural "The Vanguard is so dead I had to use some artificial reverb" on mater

al recorded there, says producer Katz. By contrast, large spaces like the stage at Masternound Studio in New York have to be deadened to increase the per ceived insimacy of the recording,

Continued on page 58





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JAZZ

CUTTING IT ONSTAGE Continued from page 56

In either type of situation, the goal document, according to Katz. To that end, he creatively cuts and pastes audience sounds to weave a unified



finishing touches on his recordings. While jazz artists and recording enga eers agree that capturing the live feel of a performance is the ultimate goal, they disagree on their choices of recording format. Coleman prefers analog tipe, praising the medium's some "warmth" and reliability, while Jung is a digital advocate who not only does the vast majority of his work in that domain, but even pioneered digital recording whale at 3M in the '70s. But Coleman, Jung and every other reputable artist and engineer agree that all good live juzz recordings, regardless of format or technique, it capture the spontaneity that is essential to an improvised art form.

REPEAT BEAT: REISSUES Continued from page 5

At Verve, coming off a 50th-anniversary celebration that witnessed a flood of reissues, director of catalog development Michael Lang admi Verse is not a catalog that is looked at for acid jazz. It is, however, at incredibly diverse and, almost more importantly, accessible catalog While Verve will feed the soul-juzz buyer with a two CD Jimmy collection in September, the company this year will issue some 65 caralog titles aimed at a multitude of inter-genre tastes. Highlights will include a two-CD Charlie Parker retrospective, "Configuration: The Best Of The Verve Years," simed to coincide with the saxophorast's 75th

EUROPE'S SUMMER CONCERTS Continued from page 52

coming artists such as Ray Hangrove and Rodney Kendrick. The festival route is a proven tool in artist development. Blue Note used tt to great effect as part of its international success story with

Cassandra Wilson's "Blue Light Till Dawn," for which the label claims European sales of some 80,000 "We had a nice three-step plan with Cassandra," says Cromey "It started with club dates, went on to the festivals, then onto theatres. It was all done seasonally through the year, and the results are now proven, with a huge-selling record. Festivals certainly played their port. EXPOSURE FOR INDIES

Independent labels also use festival exposure to their advantagesuch as Heads Up, whose new signings, the Caribbean Jazz Project, has its debut release out this week. The group consists of Paquito D Rivers, Andy Narell and Dave Samuels and has festival appearances booked

through July, having started June 30 at another Swiss event, the Lugano Jazz Festival, and moving on through such events as the JVC Festival in Paris, then fests in Istanbul, Vienna, Copenhagen, Umbria, the North Sea Jazz Festival and others, closing in Munich

birthday (August); "Birks Works," a two-CD set featuring Dizzy Gillespee's famed State Department band (August); and a two-CD Louis Armstrong complianon, "Let's Do It" (September). Two major Verve boxed sets are planned: a staggering 16-CD Bill Evans project (tentatively in September) and "Blues, Boogle And Bop The 1940s Mercury Sessions," a seven-CD all-star set compiled by

Japanese archivist Kyoshi "Boreman" Koyuma. The reissue explosion has sparked new activity at two imprints that have been dormant in recent years. GRP has just relaunched the Impulse! rubric with the re-release of three rema classes. (For further information on these titles and Rhino's massive box of Coltrane's Atlantic work, see Joe Goldberg's story in this

GRP senior VP of marketing and sales Jim Cawley says, "This is our commitment to redong the rules and bringing them up to a state-of-the-art condition." The 'impulse' re-releases will commute in August with titles by Archoe Shepp, Sonny Rollins, Oliver Nelson and Charles

GRP also oversees the Decca catalog and celebrated Black Music

At GRP's office in London, marketing director Ann-Therese O'Neill says that the label will make the most of valuable showcase time at the North Sea Jazz Festival for two bright hopes, Teodross Avery and Diana Krall. 'It's a great opportunity, because over 40,000 people go to that festival," she says. "Otherwise, we could have great difficulty occurs that sort of exposure. The influence wielded by the festivals is only increasing, according to

O'Neill. 'I think they all still have the relevance they've always had, North Sea and Montreux being the most established and recognized. Pori in Finland is an important one as well."

KING, DOC AND BROTHERS GRP will also have the Brecker Brothers, B.B King, Dr.John and Arturo Sandoval on the circuit this season, and, although George Benson's label

debut won't be one until later in 1993, he'll be on the festival route too "It's an opportunity to keep his image alive and get him back into some areas where he'll be appearing later in the year," says O'Neill.

PolyGram's Cook sums up the rewards that festival activity can been When you have showcases where you do have a record to push, you do see an immediate reward in sales. Retailers are much more responsiveit makes a huge difference, actually. If you get a bit of momentum, a record can roll on quite handsomely for a period of time."

Month (June) with the release of three Decca packages: the two-CD "Fill Be Seeing You: A Tribute To Carmen McRae," the four-CD Ella Fitzgerald box "The Early Years" and a single-CD distillation of Billie Holiday's Decca sides. A commercianose foun CD Firmentid mension. "Ella-The First Lady Of Song/The Decca Years," is due in August. FATS, JELLY AND JAZZ-ROCK

RCA's Muebird imprint has also kicked back into gear, fulfilling what RCA director of juzz &r progressive A&R Brian Bacchus says is a new

objective "to establish ourselves as a jazz label with a rich catalog. Due immediately from RCA and Bluebird are two "Jazz Tribune" volurnes apace devoted to Benny Goodman and Ellington (July); reissues of albums by Joe Williams, Gury Burton-Sonny Rollins-Clark Terry and Coone Williams (August), and a senes of "Juzz Cafe" budge tions organized along thematic lines (August). A two-CD RCA juzz overview and new packages devoted to Fitts Waller, Art Blakey and Jelly Roll Morton will appear this year. Bacchus says be also wants to mine such '60s RCA juzz and juzz-rock acts as Gil Scott-Heron, Brian Auger Continued on page 60

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TAB TWO: new album "FLAGMAN AHEAD" "Sexy Jazz meets Hip Hop and explodes into Hip Jazz" (M 3 Magazine/Singapore)

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JAZZ

REPEAT BEAT: REISSUES Continued from page 58

Chris McGregor, Centipede and Jon Lucien.

JOBIM TRIPLE-PLAY
Warner Boos., the youngest of the major labels, is also getting into the

act, Jazz VI Matt Preson snys. "Because, over the years, Warner did jazz in just a few spants, [the catalog] was basically the Reprise soff from the early '60s, when Ellington was here, through Steams, and the late '70s and early '80s, when there was a lot of fusion smill and Bill Evazo. But some of the stuff's early great."

Warner will resoute the entire 15-album Columbia caraleg of Bobjames in August, a three-CD Amenio Carlos John retrospective and a compilation devoted in the superstar link unit Stell are also on the schedule. Not yet scheduled bus perstain gar mession of some of Ellingson's 608 Beprise work and comps devoted to George Benson.

Elitegen's 6th Reprise work and comps deveded to George Bersons, Ready Carsford and personal basesiste Daniel Stanburn, Frankly, at Sony, Legory is set to release a diadorn this week. Mics Danie' The Complete Live A The Hugged Nickel 1965; an epis-CD box decord in Chargo penfermance by the trumpeter's sounch Woquinter, Charline's nericol deriver of piez promotion and marketing quinter. Charline series direction of piez persons and analytemic specific properties of the pieze of the pieze of the pieze of the September. In will be a comprehensive overwork of killer Danie's collacoration with Gell Faron.

GOODMAN VS. JAMES Other Sony catalog ventures include new Jazz Masserpieces and Jazz

Contemporary Masterpieces albuma by Duce Busbeck, Heise Hanock, Art Tatuns, Sanis Vaughan and others (July): Baile Of The Bands' CDe pirting Benny Goodman against Harry Jonnes and Coure Bosic against Harry Jonnes and Coure Bosic against Ellingtim (August), and "Introduction to just," volumes devoted Davis, Armstrong, Ellington, Hanocok, Stan Getz, Weather Report and

others (september)

Gore says that extensive ressue sets devoted to Ellington (comprising his ambitious suites), Thelomous Monk and Weather Report are
scheduled within the next 18 months

TRIBUTE ALBUMS

what I mean?

is, I sealized that there was a lot of tentrory I wanted to mine. I got into my own composition on a pretty deep level. To me, that's what a tribute record should be—somenee dee's personal take on what was going on, a chance to use it as a jumping off point." Journalist/producer Bill Milkowski cencurs. When he was asked by

Journalist/producer Bill Milkowskie cencurs. When he was asked by NIC Records to belp with a second edition of jaz guariatist bowing to the Beatles, he transediately lenew a way around the predictable."My unear was to mess with the limitation redokeds, "he admiss." No far as advoce goes, the only thing I add the armiss was Twist it around, man, make it as impressionistics as you want."

LEE MORGAN'S BOOGALOO

Get past the fassing over character, and some of the codinary recording tribulations still loom. Levels of interpretation are one thing, but like any juzz date, cancing a fastnet with es crucial to quality. A pair of nods to trumpeter Lee Mongan currently dor the retail landscape, and there's a

numpeter Lee Morgan currently dot the retail landscape, and there's a decove difference to their nature. NYC's "Thistast To Lee Mergan" was created by a szellar collective— Eddie Henderson, Joe Lewaro, Cedar Walsten and Garser Washingson, Le Jal pravicipate — but the resides are surprisingly flat when companied to the

all participant —but the results are surprisitely far when companed to the finebal spirit that prized Morgan's own sessions. Concer to that inspired auritation in "Fire Wheelien" (Reservoir) by sumpearer Claudio Redia 11 like maste to be existing. Redia assesse. "Humari of to admost feel hide a live recording, Lee Morgan's sound was congoing, and playing that way is what 15 rates for now Also, our drainmerer. Chip White really undersumed that beogathou rejet that Lee's music had. But, you do have to be careful not no sound corny when you do older material it is 1992, howe

Wasag modern with old maximal is one dilement, hus others arise a seed. When vasous arises are moberd, as in the case with 1st Wilders's proposes and NTCs. Benile sides, in movine quanting remote proposes and NTCs. Benile sides, in movine quanting remote and the motion and the motion of the seed of the se

"Racko will go with what they think the record buyer wants," says Stan

Dutes, who handles Concord Jazz's endso promotions. "They want to spend as lattle time as possible auditiousng records, so they tend to invor a urbure."

As for generating notice in plant, k's likely but riftuur disc heve a ley up on the comprehen. "From a media pour of view, it's a hardle", sourze Allan Chaoe, Bendet the Coltrane band, he also plays in Your Neighborhood Soughene Quanter, howe Sor Ha Brishor. "Hutterian Nights" (Cappera) was just) heralded by cities. "It's hard to make an rande out of the pays, seemedstu underson, just playing their ranes." he acknowledges. "But s's easy to make an armice out of the reglected, obscured manse of San Reb hera played overshels armight."

THE FAMILIARITY FACTOR Concord's publicity director, Nick Philipps, remands that an unknown

doing the traces of a hero lost' instant mosely in the bank.

"We've found that the surragion of the performing arms is really what
selfs the album, notes to than the name of the otherwise," explains Philips.

"You may love the musce of Louss Americanup here chauses are you've
going to spend your moracy on a tribute to Louis by someone you've not
tensifier with."

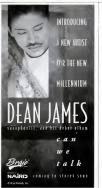
Sometimes there are quandaries from within the artistic camp, as well. Yet yielding to the touts of others, while priding yourself on eloquent witting sells, is a but fustrating.

"Our Quartet is a cooperative that's founded on our own compositions," reminds Chase of the Neighborhoods, "So we're resisting doing full records of other people's [material]."

In the mid-1960s, with latter compositions like "A Shade OC jade" and "Booppe," Henderson established himself not only as a scalding soloto. but as a winer of cool intrancies. After there records made of pieces from someone else's pen, he's ready to go back to his own.

"I have a hig hard record of my times that is hill recorded alreadyter that way for which," may be furthered." I want to get hock to it. I'm a list unconfinetable with learning through fill done." But Herinderson also cannotes that he's 'open as to where the tubus thing will also me I don't risk one any openes." Whether we're tubles about a primate playing a trustiquest (former) Philosophis "Leis", a suspendance of the disease of the disease of the disease of the disease of the disease. The disease of the disease of the disease of the choices.

"Ceruan things stand up over time," concludes Dave Dougles. "It was 34 years ago that booker lattle was making his maiot, and I shink that 34 years from now records that we don't currently nonce will be standing out Maybe they'll be unexpected by a luture player. If someone field they have a real connection to as must of the past, that's a beautiful than..."







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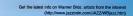
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tradition.





History

Until the inception several years ago of MoJAZZ, it's interesting that Motown, the label that changed the face of pop music for almost four decades never made any serious inroads into that music so identified with black musicians jazz. It was the brainchild of then executive vp,

Steve McKeever and in president/CEO Jheryl Busby's viewpoint, it was created "as a bold experiment in music. The label was conceived as a vehicle for experimentation in music; a label without limitation or walls."

Once begun, things didn't just ease elegantly along. They were making up for lost time, running the race as hard as beloop and but still as cool as jazz gets in the wee small hours of the morning. And like the Motown of old, MoJAZZ had some topsy-turvy notions on its mind. Helmed by young executives who think

"MoJAZZ is mo' than just jazz," the label seeks to change the way the larger world perceives the art form. They wish to have jazz embraced back in the '60s and '70s when the legendary label helped move R&B into the mainstream. Now, MoJAZZ is doing its own share of changing things. As they are fond of saving around the halls of MoIAZZ it's building a bridge because it's the "New

Face of lazz."

If jazz purists are a little mystified at the young lions at MoJAZZ, they shouldn't be. After all, isn't jazz continually re-defining itself. Should it be limited to the few? Not in the opinion of Bruce Walker, MoJAZZ's general manager and Motown A&R vp. "Basically our acts have an urban slant and are delivering urban contemporary jazz. Let's face it, the music of Norman Brown reached a wider andience. But you can't say it's not jazz. It is."

Guitarist Norman Brown truly earned his

nickname Stormin' Norman when he became MoJAZZ's premiere artist. His debut album hadn't hit the streets yet when the word began to spread about his talent. Robert White, the original guitar player for the now legendary Motown Funk Brothers' band had played jazz guitar for years before joining Motown. He said, "That Norman Brown is a bad kid, he burns up the fretboard. He's sweet." That debut album Just Between Us sold 131,000 copies, the follow-up LP After The Storm tripled that and the third, eagerly awaited, is expected to ship gold by the crew at MoJAZZ. After all, so many more people know about the guitarist now. Brown has been crossing continents, wowing crowds, attracting that "wider audience" for jazz. His R&B steeped jazz is powerful enough to build a bridge like the Golden Gate, and is likely to be decorated all along its span with trophies. He's made quite a splash, including earning kudos everywhere, knocking out the other contenders for the Soul Train win as Best Jazz Album of the Year with After the Storm

People who've known about jazz since before World War II can be comfortable with at least one artist on MoJAZZ. If you can imagine such a "first," picture being in the first racially integrated group of jazz musicians EVER. That was the Benny Goodman Quartet with Goodman, Teddy Wilson on piano, Gene Krupa on drums and Lionel Hampton on the vibraphone. The year was 1936, the beginning of the Swing Era and that group became the premier jazz group in the world, with classics such as "Moonglow," "Dinah," and "Vibraphone Blues." Hampton is signed to MoJAZZ and his six decades of musical history is being honored with For The Love Of Music an album produced by the 85-year-old true legend, with a little producing assist from Stevie Wonder, Gary Haase and Richard Berg. Doc Remer, national director of promotion and marketing excitedly describes the project

"We wanted to do an album to bring the music of Lionel Hampton into a contemporary vein We wanted the world to hear for themselves the

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music of this real legend whose name they may have only heard. Everybody is on the albumit's a true tribute!" Those 'everybodies' include Tito Puente and his Latin Jazz Ensemble on Stevie Wonder's "Don't You Worry Bout A Thing," "Gossamer Wings," written by Chaka Khan and George Reiter, features Chaka, There's a new version of "Hamp's" timeless classic, "Flying Home," featuring Joshua Redman, Patrice Rushen and Ndugu Chancler, "Gates Groove," written and produced by Stevie Wonder, features Stevie, Joshua Redman, Patrice Rushen, Ndugu Chander; "Time After Time" features Wallace Roney, Ron Carter and Roy Haynes; "Jazz Me," features Norman Brown and Johnny Kemp; Billy Strayhorn's "Take the A Train," features Dianne Reeves; "Sweet Lorraine," features Wallace Roney, Ron Carter and Roy Haynes: Michael Jackson's "Another Part of Me," features Grover Washington, Jr. The great vibraphonist both sings and

plays on the album and it includes a tune written by Hampton called "MoIAZZ," It's clear to see the young men at the label are in awe of Hampton. "Imagine all the music he's played, the places he's been and the people he's seen," says Eric Talbert, associate director. True. Think of the music he's made since he formed his own band-before World War II. Dozens of now-legendary musicians played with him: Charlie Parker, Dexter Gordon, Wes Montgomery, Clifford Brown, Quincy Jones: the singers include Dinah Washington (whose name he changed from Ruth Jones), Betty Carter and Aretha Franklin, They've got Great Vibes about Hampton over at MoJAZZ.

While MoJAZZ speaks of its desire for the contemporary, it is also home to the very traditional, gifted planist Eric Reed. His two albums, It's All Right to Swing and The Swing and I were produced by one of the sons of the Marsalis jazz dynasty, Delfeayo Marsalis. The latest LP features eighteen tunes, complete with fifteen originals. The album is complex and dynamic. Reed is a thoughtful, extraordinary musician. The development of his sound, they say, has been both evolutionary and emotional. He has toured with tenor saxophonist Joe Flenderson and trumpeter Freddie Hubbard and played with the big bands of John Clayton and Gerald Wilson, It was his work with Wynton Marsalis that thrust him into the public's eye. For Reed. swing is the big tent from which jazz emerges. He identifies himself so thoroughly with that elusive quality that he becomes one with it and the album becomes a richly satisfying musical autobiography

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Then there is the young trumpeter Pharez Whitted, who foods the fire of jear tradition. His oponymous self-titled debut release revealed a melodic, groove-conscious player with authority. He's an associate professor of music, teaching jezz theory at O'hlo State University, So here's a man with something to say about the boundaries of jezz. Plazz jinvolves use of

University, So here's a man with something to say about the boundaries of juzz: "Juzz involves use of more theory than any other music. It applies to the quality of the performance, the amount of scales, palterns and chords. It's to whatever degree the musician ake it." Helping this musician to take it wherever he wants

terns and chords. It's to whatever degree the musician will take it." Helping this musician to take it wherever he wants it to go on his next album will be its producer George Duke.

One of the moves that made efficis question the sanity of MoJAZZ was the signing of the Phoenix Suns' Wayman Tisdale. Many thought this was a gimmick, that is until they heard more. He's a songwriter/producer/bassist/performer with some strong music endertails as well, having written songs for the Winans, SWV, Philip Bailey and other.

> Tisdale was actually playing boss long before he was playing baskedsull and dreamt of touring the world as a musician. It's just that he greet two feet in one summer and his plans changed. But after ten years in the NBA, Tisdale still feet just as strongly about his desire to record and perform. So he actualls, made his own CD with his band, The

5th Quarter, and was passing them around wherever the team was playing. Someone in Los Angeles got hold of one of the CDs and took it to Steve

McKeever. One week later Wayman Tisdale and the 5th Quarter were signed on to MoJAZZ.

Perhaps the tallest professional bass player at 6' 9" Tisdale is "very, pleased with MoJAZZ. I see it as a progressive label, with a young staff who is able to reach a young crowd." In his opinion, "it's a label coming from a dif-

ferent angle than traditional jazz labels."

Thanks to Bruce Walker, "the hardest working man in the music industry," and the MoJAZZ staff, Tisdale thinks his music will be heard by everyone.

What they'll be hearing is called Power Forward. Key songs to look foward to ane "Jazz In You," (Tisdale's reworking of Babyfear's "Cool in You"), "Back Home," and "Danger Zone" Wayman has had his hands on the whole project, writing and producing almost all the the songs on the album.

He brought a handful of other artists to play along, including Brian McKnight, Marcus Miller, Lenny White, Kenny Garrettand J.R. Swinga, who produced the first simple. "Creumstances" He also had

One of the prime purveyors of a new kind of jazz is the saxophonist J. Spencer, who-like the genre itself-is in transition. His second LP for MoJAZZ is Blue Moon...but it is not the Blue Moon of doo-wop fame, but rather some lyrical observations about rarities in life, such as how things happen...'once in a Blue Moon.' Spencer has changed-up from the hip-hop feel of his first LP and gone into a self-described mode as a maker of R&B, urban jazz. This young man with a horn has a deep and abiding respect for his forefathers of jazz in substance and style. He cites the great Duke Ellington's response to a question about his splendid attire, "This is the music of my people and it should be dignified." As a young brother, J. translates that as "I'm representing jazz and jazz music is classy." So he has foregone the baseball hats of old, and "Duked-up" so to spéak. He would like to tailor himself after Quincy Jones, who, he says "knows his jazz history and roots, but at the same time is familiar with all parts of the industry." / can't wait to start touring in support of the new album. On stage, he wants to dazzle the crowd, connect with the audience and "have a party, enjoy each other and get deep together."

Other plans according to Walker are "a new album from Foley." Foley, Miles Davis musical director for seven years made his devu on MoJAZV with an album called 7 years. Age. Directors in Sourt-Aire Music which rain from avant-guarde and orchestral jox to straight ahead R&B, with a little bit of fund to provide things, out.

Wolfar's says excelled, about the young lady be signed to the like Rome Martin. "See "piffer, she RRE, she is sculful She's see Ania Baker, Ton Bhaston dallive of pinger, but she's also cairly Her allowin was produced by Kight and Kenneth Crosch and whe's managed by Misheel Williams, who manages the Crosch brothers apid and managed and broke Brands," The first single see that of pinger and an immaged and between allowin is so made to the pinger and the control of the pinger and the

Walker reports there is a new concept called "MoJAZZ on Deck", which is basically a distribution deal for existing product. The first of those releases is a single from saxophonist Daryl Chinn. It's a remake of Earth, Wind & Fire's 'Fantasy,' with guest performances from Gerald Albright, Norman Brown and Philip Balley.

And, finally, Walker points to the link between the Motown of old and the MoJAZZ of today? Its like in old days, the Temptations' rode around the country in that old station wagon and roomed two in a room, our new group Impromp? I see a WIFFADM? I see a compared to the country in the rode of the country of the most seed of the third that the country is the country of the country

These aggressive young men want to change the way the larger world perceives juzz, and have it embraced as music everybody can enjoy, just as Motown's brand of R&B was embraced back in the '60s and '70s. Motown moved R&B into the mainstream. MoJAZZ







ERIC REED



Bethlehem's Third Coming... DEXTER GORDON CHRIS 20-30162 CARMEN MCRAE

Music Video

'Squirt TV' Host Goes Behind Camera | MTV Slices Ice On Dole: After Starting Own Show, Teen Now Directs

BY BRETT ATWOOD LOS ANGELES-Sixteen-year-old Jake Fogelnest is giving his olders in the music video industry a run for the money. The young and suggestic host of the New York-based regional music

video show "Squirt TV" is embarking on a second career as video director. With major-label videoctips by modern rockers Wax and Phank Jankeez to his credit, Fogelnest recently joined Hollywood, Calif.-based Satellite Films. "This is something that I expected to do inter in my life," says Fogelnest. "I can't believe that I'm doing it now." The journey from typical teenager to music video prodigy has been a quick one for Fogelnest, who says that his in-

terest in video production began when he was given a home video camera as a guft at age 10. At age 14, Fogelnest founded the modern wek video show "Souist TV which is taped weekly from Fogelnest's bedroom and airs Mondays at 12:30

a.m. on public access television in The show has nicked up a considera-"I just started off as a complete to do anything overly ambitious. Kids my age and adults just started to watch The music industry started watching,

toe The Beestie Boys Weezer Ween and Wax are among the acts that have been interviewed on the show. Wax bassist Burdle Cutlass says the visit to Forelnest's house was frighten-I remember when we first went to the 'Souirt TV' taping at his home, and there his mother had prepared peanut butter and jelly sandwiches and cookies

for us," says Cutluss. "It was really Wax decided to let Fogelnest direct its newest video, "Who Is Next," after its appearance on the show Wax vocalist Joe Sib says the hand immediately bonded with Fogelnest. "Jake carries himself like a 34-year-old. but he is in a 16-year-old's body. Everyone is totally respectful of him. He just understands what our band is

Wax drammer Leomis describes Fogeinest as "a genius. His age means nothing to us. For his video-directing debut, Fogelnest teamed with veteran video director Spike Jonze, who directed Wax's last

"The best part about it was that Spike really let me do it myself," say Fogelnest. "He pretty much stayed out of it and gave me full directing credit. Fogelnest recently finished shooting his second video-"Snapped" by the Phunk Junkees—without Jonze. "The second video is a totally different experience," says Fogelnest. "I feel schooled on the ins and outs of this already. I scouted out the location. worked on the budget, and am involved in all parts of the short."

Fogelnest is hoping to work through his summer break from school, but his are has caused a few problems. "I can only work eight hours a day since I'm a minor. In addition, the young director says there are still many people who do not

realize that he is a working member of the music video industry "I was just walking around [Satellite Films' office) and I overheard some secretary ask, 'Is that young kid sup-posed to be in here?" says Fogelnest. In the future, he says, he wants to pursue feature film and television work. Fogelnest has made a handful of appearances on the since-canceled "Jon Stewart Show." He also participated in an hourlong special on Comedy Central and hosted a segment of MTV's "Spring Break" broadcast.



PRODUCTION NOTES

Brooklyn

LOS ANGELES Original Films director David Ho

gan lensed Bruce Hornsby's 'Walk In se Sun." Jack Hardwicke produced and Martin Coppen directed photog-

* IV Example's "From The Fool" clip was lensed by Al G. · Michael Wall's "Wind Whins Acoustic" video was shot by Anouk Besson for Industrial Artists · Okuwah directed NOTR's "Ain't

No Love" citp, which features Big Beat rapper MC Eiht. Gary Rapp produced



. Even Bernard shot and produced "Root Down" for Capitol rap act the Beastie Boys . The husband and wife team of Amanda Scheer-Demme and Ted Demme directed the streetwise "Saturday Nite Fever' clip for Lordz Of

. David Nelson directed the video for Kut Klose's "Lovely Thang. Arlene Donnelly directed photogra-· She b. Inc. director Elizabeth Balley recently completed the music rideo for Sheryl Crow's "Can't Cry

Anymore." The project was producthrough Stable Films. OTHER CITIES . Tony Vegas directed Hum's

"Stars" for Ohio Girl Co. Valentine Pollock directed photography for the Champaign, Ill., shoot, which was produced by Mak Knighton. Gerry Wenner shot music videos at the Glam Slam club in Miami for the artist formerly known as Prince's "Pussy Control" and New Power Generation's "The Good Life." · Director Jamai Henry and producer Christopher Lewis teamed for Mr. Kru's "Born Threat" clip, filmed

at a cemetery in Decatur, Ga. The video is a production of Film Noire Group Inc. · LaFace rap act Goody Mob's "Cell Therapy" video was shot by Darren Lavett in Atlanta for Squeak Virgin Execs Jump to WB KISS MY DOLE: Ice-T's

cripted political rant against Senate Majority Leader Bob Dole was mysteriously deleted from the June 15 telegrat of the MTV Movie Awards, which had been taped earlier in the week. The rapper, who was presenting

the award for best action sequence veered from the show's script and began to denounce Dole's recent attacks on run music. "[Dole] can kiss my ase," Ice-T said from the stage. A spokeswoman for MTV says that the statement was edited out of the show because it "failed to meet broadcast standards."

FELDMAN AND Veseeky Hop: Two Virgin video promotion executives are making the move to Warner Bros. Records Virgin senor director of national video promotion Lori Feldman hops over to Warner Bros. for VP of video marketing and pro motion duties, while Vir gin manager of national ideo promotion Richy Vesecky jumps to the burny label for associate director of video marketing and promotion duties beginning Monday (26)

TNN EYES THE ROAD: The Nashville Network is negotiating to nick un menus rights to the syndi-

cated country music show "The Road," according to a source at the channel. The show, which was produced by High Five Productions and syndicated by Tribune, halted proction earlier this year. In other TNN programming new the channel has announced that is

will stop airing the long-running "Hee Haw." The comball TV show has been on the air almost continu ously since it debuted in 1969. Reruns of the show have most recently gired Wednesday nights on TNN. MT GOES TO BRAZIL: Country Music Television has signed a long

term agreement with TV Abril. which will distribute CMT on its owned and affiliated cable systems throughout Brazil, effective Satur-CMT has been accessible in Latin

America since April 1, when it Isunched its English-language serv-The TVA deal is expected to extend the signal to approximately 350,000 households in the country according to Tom Hawley, CMT VP

of international distribution and special marketa However, that just scratches the surface of the Brazilian population, which is approximately 150 million Hawley estimates that there are about 31 million households with television sets in Brazil, where cable television is considerably loss overmonniage than in the U.S.

"It's a low base, but we are hittin the most coble markets with the greatest capacity for viewership, says Hawley, estimating that the channel could reach as many as 6

million viewers by the year 2000. Program content for the Braxil brondeast will continue to echo its U.S. counterport, says Haseley. "There is the possibility that we will begin to include some regional

artists in the future," he says. X LTV DEBUTS: Orlando, Fla., rndio station WXXL (XL 106.7) is branching out into the music video

world. The top 40 station unleashed "XLTV," a weekly music video show, June 9. "XLTV" airs Fridays at 11:30 p.m. on a local Orlando broadcast station known as "Rainbow 65."

WXXL night personality Kid Cruz hosts the halfhour show, which plays cline for songs that are also airing on the radio station. "We have been wanting

to do something like this for a long time," says XL 106.7 PD Dave Demer, who is also producing bu Brett "It is totally cost-effective for us. The production Atwood company and the television

station split the ad revenue, while we use the TV show to further expose our radio station. It's like a free half-hour commercial for WXXL

MVA BASH: The Music Video Assn. is holding its "Semi-occusional Tri-Constal Bash" on Thursday (29) in New York, Los Angeles, and Nash ville. The event offers a chance to meet other professionals in the music video industry in an informal environ-

ment, says MVA president Sean Fer-New Yorkers can attend the function at the upstairs bur at Jekyll & Hyde, located at 91 Seventh Ave. S., In Los Angeles, the gathering will

be held at the Cat & Fidelle at 6580 Sunset Blvd., also 7-9 n.m. The Nashville event will take place at Summy B's at 26 Music Square E., from 5:30-7:30 p.m.

TY IS DOWN, BUT NOT OUT: A representative from CMT and TNN says the channels plan to stick by country artist Ty Herndon, who is facing charges of indecent exposure and possession of a controlled substance following his arrest June 13 in Fort Worth, Texas (see story, page There have been no viewer com

plaints about the singer, who is get-ting video sirplay with "What Mat-tered Most" and "I Want My Goodbye Back," says a spokeswoman for the channels, owned by Gaylord Entertainment Co. and Group W Satellite Communications



Director Garry Wanner is preparing a shot for the Planet Pictures film, which is produced by Robin Beresford

MERCURY'S BRADY BUNCH PUSHES NEW SET

lows me rather than me following the drummer. I like to be free to vary the temps and the dynamic within the song and central that variance myself rather than have what I do be determined by the drammer's rhythm.

So the way we recorded this album for the most part was to have solo performances by me, either on guister or

piano, and then add bees and drums on

On many of the "Spirits Colliding" sessions, Roy Wooten, master of the electronic hand-percussion drum kit "dramitar"—used with Béla Fleck's band, the Flecktones—supplied the beat. "He adapted to what I needed, grooring along after the fact," says Woods.

Brady.

Other support musicians on the album include bunjoist Flock and Flocktone bussist Victor Wooten, as well as Irish players, including accordinates

Sharon Shannon. Brady's 17-year-old daughter Sarah debets on backup voeals, mixed in with those of Andrea, Caroline, and Sharon Corr of Irish pop

Garonia, and canasian Corr or Iran pop group the Corris.

Another change evident in "Spirits Colliding" in that four of the 11 tracks are collaborations, one each with songwriters John Prine, Michael O'Koefe, John O'Kane, and Mark E. Nextn. "I've been a solo writer the last 15 years an isolated. Incely natronal—and felt

that if I started working with others, it would stretch me into musical areas I might not get into if I was just on my own. It turned out to be the case."

The finished product. Brady adds, is

The finished product, Brady aids, is his "most varied set of songs" ever, with "a lot more dynamic range between songs, and even within secup." And having just completed a U.K. tour backed by drums, bass, and keyboards, he notes an additional "crueial" difference this time out.

NASH: LEE ANN PROTOGLO

"Tve come out of the closet as a guitar player on this record and tour," he says. "The abways known as an accounting gatariet, but I played almost all the electric guitar parts on Spirits Celliding." It took me a little while to get the Feet on-stage, but now nothing stops me! And while the extent majority of the set is still account to the control of the set is still account to the control of the set is still account to the control of the set is still account to the set is



SHELTER'S 'MANTRA' (Continued from page 19)

phasizing small, heavy stock posters. Simon notes that the label has already begun running teaser ads in punk, hardcore, and skateboard fanzines and will follow those with album ads and co-op ads surrounding

the fall tour.

Because Shelter tries to play exclusively at all-ages shows, Simon acknowledges that finding appropri-

acknowledges that finding appropriate venues will take some extra attestica. "It's not all that much more difficult," he says. "You have to have a cooperation understanding beautified the beautified to be and the label—and not take anything for granted."

College radio will be Roadrumper's frest noticity, according to Si.

ner's first priority, according to Smon's first priority, according to Smon's property of the second se

Cappo formed onetter just over three years ago, following a long sabbatical on an Indian ashram. Both he and Percell were previously members of Youth OfTeday, a seminal New York hardcore band that was a leading proponent of an accute, straight-edge lifestyle. "The whole sex, drugs, and machine the second of the control of the machine of the second of the control second of the second of the second of the machine of the second of

rack'n'roll lifestyle kind of disgusted me," says Cappo. "We really reacted to that."

Between Shelter duties. Canno

Between Shelter duties, Cappo will oversee all signings to Supersoul. He's already proven present in that area, having signed bands like Quitksand and Sick Of It All to his own Revelation and Equal Vision labels long before they received corporate attention.

"I never really knew the music business until this year, since none of us ever worked with managers or lawyers or contracts," he says. "In that way, this has been an educa-

Both Cappo and Simon view Supersoal as a long-term project, with further releases likely to appear in the new year. "It may take a while to sign more bands, since I want to focus on Shelter first and foremost," says Cappo.

"Working with a label like Rondrunner bus been great," he says. "If you want to build a house, you can do it all yourself, which might take 25 years, or you can get help from people who know what they're doing without telling you how to do your job. That's what this has been like."

Video Monitor

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IN PRINT

BOOTLEG: The Secret History Of The

Other Recording Industry By Clinton Heplin (St. Martin's Press, \$29.93) Personally, no. I've never bought one

of those bootless records. But I do two 4 guy who's picked up one or two of them over the years. He enjoys them, but sees they can be a mixed blessing When he bought one mid-'60s Bob Dylan bootleg, the disc developed a kind of vinyl measles, and the sleeve came unclued receding an Allman Brothers bootles inclust printed on the other side This guy I know would be intrigued by Clinton Heylin's "Bootler," which abeds some light on a shadowy eith of

Heylin differentiates bootlegging from piracy-the former being the release of unofficial material appealing to the insatiable fan and the latter being illegal duplication of official releases. (Some in the music business may say there is no difference.)

the music business.

Heylin begins with such historical figures as Father of Bootlegging Lionel Mapleson, who caught the Metropolitan Opera on wax cylinders from 1901-08. There is some description of classical jazz, and soundtrack bootlegging, but the soul of "Bootleg" lies in the rock era-Heylin notes the famous bootlegs of Dylan, the Rolling Stones, the Beatles, Lod Zeppelin, and Bruce Springsteen, as well as punk insurgents like the Sex Pistols, the Clash, and Petti Smith

Many of the book's characters bear inexpressive false monikers like "Dub" and "Ken." Admittedly, some of these people may wish to conceal more than their identities, but Heylin fails to draw a three-dimensional portrait of such bold bootleggers as John Wiggardo, Vicki Vinyl, and Rubber Dubber. (Heylin mentions that Dubber languishes today in a New Mexico jail on a "trumped-up THE SECRET **HISTORY OF** THE OTHER Y CLINTON HEYLIN

Murrier One ran" but won't elaborate i Heylin is a keen observer of the bootleg phenomenon. He reports amusing aneedotes about those who bootleg through concert-hall espionage of through studio back-channels, and the risks they run. Naturally, any bootleg story in

shaped by copyright laws and perform ance-right policies, and one wishes Heylin had the gift for making such matters sound engaging Heylin loves to taunt last enforce-

ment as inept, as well as industry groups like the Recording Industry Assn. of America and the U.K.'s British Phonographic Industry. That he has a pro-bootleg point of view is taken for anybody else's story indicates that the discipline of journalism presents similar hurdles to Heylin as does biography. Bootleg fans may ultimately consider this book nearly as crucial as "Hot Wacks," a directory of underground ti tles, but Clinton Heylin fans should note: My friend knows where you can

get his rough draft, including the infamous "lost chapter" that Heylin's editow made him out owner warper on

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A SAMPLING OF PLAYLISTS SUBNITTED BY NATIONAL 6 LOCAL MUSIC WISSO DUTLETS FOR THE WEEK ENDING FULL 1, 1695

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SUPER CAT LOOKS TO MAKE U.S. PURR (Continued from page 25)

4, with the excette and CD-5 arriving Super Cat opened up his artistry to a more mainstream audience when be covered the Fats Domino classic "Josephine" on the "Bready To Wear" soundtrack earlier this year

The cut is also featured on "The Struggle Continues," as is "South Central," a reflective sum that originally appeured on "The Good, The Bad, The Ugh & The Crazy"-a full-length collaboration 1994 between Super Cat, his coustn Junior Cat, Junior Demas, and Cheka Demus

Columbia is adopting a multifaceted promotion and marketing campaign that will begin on the bricks. Early in July, the company will ship a double disc vinyl sampler featuring rost Super Cut hits including "Them No Worry We," "Dolly My Baby," and "Don Datin', new jams will also be included. The sampler, which will go to one-stops, retail, and DAs, should also draw

special attention because of the megamix by popular New York DJ Kid Ka-Marketing and advertising for "The Struggle Continues" will begin in Jamuca and various West Indian commun ities in the U.S., before extending into

According to Columbia marketing VP Jay Krugman, the label is planning release parties initially in Jamaica, then New York and Los Angeles. It also plans to service white-label 12-inches of "Girlstown" and to distribute posters, streamers, and other street promotion items to various markets and appropri ate independent retailers. States, point-of-purchase displays, ad

vertising, press interviews, and a videoelin for "Cirlotoun" will be used alone with personal appearances by Super Cat "He's an artist with a true sense of vision and charisma," says Tony Ander-son, Columbia's senior VP of black mu-Super Cut was born William Maruch

to black and East Indian parents. As a teen he began hanging around local dancehall ciphe, assisting sound-system crews. Soon be began D.ling.

His first record was "Mr. Walker" in 1982. He followed that with several underground reggoe smoshes, including "Boope" and "Wild Apache," the latter of which is also the name of his production company, which represents Ken Booth and Nicodemus, as well as Super Cst himself. In 1991, he signed with Columbin, and his song, "Nuff A Man Dead," appeared on the "Dancehall Reggaespanol" compilation, before "Den Darks" was released.

Billboard Hosts Industry Leaders In Hong Kong



its annuel "International Days" reception here May 21, on the eve of the first MIDEM Asia. Approximately 150 guests from the Asia-Pacific entertainment industry gathered at the Cafe Deco on the island's Victoria Peak. The following morning. Billboard associete publisher Michael Ellis held a seminar on the magazine's charts at the Hong Kong Convention & Exhibition Centre, the site at which MIDEM debuted its Asien event. (Photos:



with MIDEM's executive lineup. Shown, from left, are director of international sales Christophe Blum, programme director Clive Thomas serve VP of stratory and discretination Brinitte Chairmenn and chief executive Youer Roy.



Getting together at Victoria Peak are a cross section of Asia/Peofic music

industry executives. Pictured, from left, ere Vinny Longobardo, VP of programming and production for MTV Asia: Greg Rogers, senior VP of MCA Music Entertainment International; David Holloway, BMG International director of business development for Asia Pacific; David Bland, BMG international director of strategic marketing by Asia Parific Pater Jameson, reported of MTV Asia and Peter Hebbes, meneging director of MCA Music Australia.

Billippard's Gene Smith, center, and Grace to greet Warner/Chappell chairmen/CEO Lex Bider to the Victoria Peak soiree.



or VP; Yavasis is its director of marketing.



Haruhiko (Herry) Kaneko, noht

Internetional division of Jepan's Avex

Trax, welcomes Holly Ten, GM of the

mpany's new Hong Kong branch.

director/assistant GM of the

After helping to coordinate a year of rapid expansion for Chennel V in Asia. PD Darren Childs, left, gets some decidedly nonlecel advice from John McLellen, e partner in Hong Kong law center during MIDEM Asia.



Billboard international editor in chie



Warner Chappel's Harry Hui. He and Tik are managing directors for EMI in Hong Kong and Taiwan, respectively, while Hui is the music publisher's menaging director in Hong Kong.

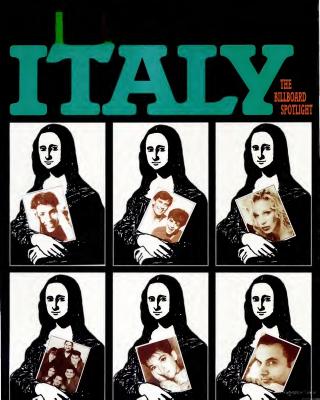
welcomes, from left, Nicky Loiterton, Chennel V's head of promotion and publicity; Susan Alyeo, head of creative strategy for TNT Asia; David Holloway, director of business development for RMG International's Asia Pacific division: and Devid Lotterton, regional director of BMG Music Publishing Asia



Records, scans the latest Billboard with Grece lp, the publication's Southeast Asia marketing representative. At left in Tower's GM for Asian development. Bob Kaufman



Turner Associates, Sydney





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Italy's MUSIG Industry Rises

Above Political And Economic Uncertainty

Deep Talent Pool And Thriving Dance Scene Strengthen The Business

BY MARK DEZZANT

ven by Italian standards, it has been a curbuless year both for the country and the music undustry, as both struggle to make the change from a system of comfortable, informal carrels to the roller-coaster of free-market compen-

Following the resignation last ecember of the unstable right-wing gov emment conlition led by Silvio Berluscom, an interim government with cross-party support has injected some confidence into the Italian economy. More cohesive left and right-wing parties promise a more stable future after electrons expected this fall or

Despite mixed but mainly gloomy economic signs last year, the Italian record managed to turn an ongoing sales slide of the past several years into a slight growth rate of 5% in 1994, albeit offset by the

next some.

country's 4% inflation rate. While Italy's economic growth reached 2.2% last year, mainly due to exports helped by the weakness of the lun. unemployment continued to rise, latting 12.2% in January. Traditional

music buyers have been hardest hit, as more than one in three young people are without regular work.

TASK FORCE ON TACTICS

In a sort of back-to-basics approach, record moany executives have reassessed their strategy with new market research tools. The IFPI-recog razed trade association FIMI for example has established a task force to find ways to increase

There is a truism which says that 70% of hahans listen to music, 30% participate mainly through kanaoke, but only 10% buy records," says FIMI task force member Piero Le Falce, managing director of MCA Entertainment Italy, which opened for business in Milan just over a year ago The task force has been given a mandate by its member companies to come up with a more accurate assessment of the country's music market. According to its figures, total sound-carner shipments were put at \$365 6 million (585 billion lire)

"The Italian market is much bigger than that," observes Le Falce. "Outside the official marker, there is a parallel market. Publishers such as Rizzoli and De Agostino are moving in through newsstand sales.



was a good deal for BMG, and not only because of Ricordi's extensive catalog of conveights "We underestimated just how strong the Ricords name as as a brand, and we intend to continue explort-

Then these are the amponers, boodeggers and even radio stations that

Meanwhile, the potential of new technology was a key mouse in

German multinational BMG's purchase last summer of Italy's largest

independent record company, publisher and distributor, G. Riccedi.

merging it with their RMG Ariols local affiliate. Franco

Reals, VP of the now renamed BNG-Ricords, says that it

are moving in on enactional record company activities."

ing it as an autonomous operation," says Real. As the previous president of FIMI, Reali also minuted plans for an official sales-based chart compiled by Ntelsen and financed by the record companies. The task has been carried to completion by FIMI's new president, Gerolamo Caccia Dommons, president of Warner Music Italy and managing director of

mer's Italian affiliate, CGD/East West. Caccia Domazioni says he has achaved has primary objectives in the past year as FiMI president. "It couldn't have been a more positive war," he says. "We modfied the statutes to guarantee smaller comparses an adequate representation, which brought us many new members from the

> "The new chart has been widely accepted," he continues, "increasing the promotional space for music in the media. Our next objectives are to exente a data flow of reliable market information and to develop new points of sale, including hyper-mar kets and mail order, to increase the mar-

Following a dearth of major releases from domestic artists in 1994, this year has brought new albums from

Zucchero (Polydor), Gianna Nannini (Polydor), Mango (EMD, Pino Daniele (CGD/East West), Marco Masini (Ricordi/BMG), Franco Battato (EMI) and Liffen (IRA/EMI). While no new domestic titles have reached the million-unit mark, the industry is content with sales of 250,000 to 600,000 units for major acts

Also, the marrowy A&R efforts and investment of recent years has began to bear frust. The selevased Son Remo Song Festival last February clears a moved audience. Instituted the correspond surrours Gorgeo (RMG) and Spagna (Sony) and helped launch newcomers Nen Per Caso (Easy/Sozy) and Gunluca Grignani (Polydor) with double-plannum albums (200,000 units) The festival also showcased a host of promising new artists, including Gloria (MCA), Daniele Silvestri (Ricordi/BMG) and Massimo Di Cataldo (Sony).

DANCING TO THE TUNE OF INDIES The sustained success of litabile throngs dance some has continued

clude Italy's major labels, remaining the domain of the independents Whigfield O-Energy), Corona (DWA), Ice MC (DWA), Blass! (Flying) and Alex Party (Hyang) are among the considerable number of Italian dance productions to chart internationally. With dance compilations often selling up to 200,000 unus apiece, the pressure

is on the majors to get a slace of the action "The only way for the motors to enter the dance market is by becoming a shareholder in an exist-

ing indie," says Roberto Citteno, managing director of EMI Italy, whose parent company is negotiating to buy out the Resum-based label Media Records, a comsuspent but maker with the Capella and Clubhouse projects "Even with new decentralized structures. the majors just cannot



react as quackly as indies, which is vital for the dance scene," says

Adman Berwick, managing director of Polydor Italy, has shown another way the majors can enter the club scene. "We personally visit ed the principle dance indies and picked up the hernong and distribution deals for albums from successful dance acts who have shown a strong potential for pop crossover, including Whigfield and Ice MC," sans Bernoick

Although a number of key independent labels (Ricords, RTI Music Sugar, Insterne and Media) have signed up as new members of FIMI within the past year, the independent label trade association AFI remains buoyant, according to its new president. Franco Donato, manmeing director of Full Time Productions. "We have new companies forming and joining all the time," he says. "And besides retaining the

The televised San Remo Song Festival last February drew a record audience, boosted the careers of winners Giorgia and Spagna and helped launch newcomers Neri Per Caso and Gianluca Grignani with double-platinum albums.

> important dance labels, we also are representing producers and arrass who are following the growing trend of managing their own rependers and nghts, including Guogus and Nen Per Caso

Naples-based Flying Records, an AFI member, is demonstrating diversification within the indie fraternity. While some dance labels have dabbied in mainstream reperiore. Flying has added domestic rock and acid-juzz acis to its multi-label dance empire

"We like to say that we are the smallest major and the biggest independent," says Angelo Tardso, managing disector of Flying, who is licensing international product as well as developing specialist domestic reperiors. "We started off as an order, but now we are doine the same thing as a major with an efficient distribution network and sales force. But alongside the essential infrastructure we are very much aware that it's the music that moves the market.

Carlo Alberro), managing director of the Malan-based indie Vox Pop. has believed for years that developing diverse new acts is the key to expanding lealy's music market. "I want to discover she new Italian pop," he says. Muny of Albertoli's A6tR discoveries have been signed by or licensed to major labels: the ethno-punk outlit Mau Mau (Vos Pop/EMI), Africa Unite (Vox Pop/Flying/BMG), C S.1. (Blackout/PolyGram). Vox Pop's latest adventure is the sub-label Alcheman Industries, specializing in the hyono-trance electronic sound popularand by such Breach outlier or The Orb.

Continued on page 80

BILLBOARD JULY 1, 1995



It Was 20 Years Ago Today That Private Radio Began To Play BY MARK DEZZANI

The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of

wenry years ago on the tool of a high-use spartment building in downtown Milan, Angelo Borra staged an agriprop stura that would have far-reaching political and social consequences in Italy With a rooftop transmitter linked to a makeshift studio down on the building's first floor, Borm helped launch

Radio Milano International, one of Italy's first private radio stations, on March 17, 1975 Before peroste radio started, there were just the state broadcaster RAI and a few local cable TV expenses with wares straing between balconies," saws Borra, "What we did back then is directly connected with

the present media and political situation here in Italy The turning point for the operation came after one month on the air. when Radio Milano International's equipment was confiscated by the state regulators. A subsequent court ruling ordered the return of the

deregulated airwaves became home to some 4,000 radio stations and hundreds of private TV stations.

the state broadcasting monopoly, the newly

senzed material-sportung the barnch of hundreds more local stations. Further raids followed, leading to a landmark Consuruzional Court decison in June 1976, which raied that local broadcasting was a constitunonal right for Italian citizens

This year, Radio Milano International-now known as the 101 Network-marks its 20th anniversary as a pioneer of commercial radio

"Before proving racho existed, 90% of the music played on Italian radio was Itahan," recalls vecesas DJ Federick Van Stegeren Grown to Itahan Issueners as Federico the Flying Dutchman). At thus time, Van Stegerer was working on one of the only commercial stations to teach Italian audiences.

Rudso Monte Carlo, which beginning in the mpl. 60% beamed a daytime AM service into Italy from the principality of Monaco. "Is's hard to imagine how isolated Italy was back then," Van Stegeren recalls. *International hits played on the radio were usually cover versions by Italian groups like Dik Dik

The mid-'70s were also

and hundreds of private TV stanors

I Profets and Nomeds That was due to the politics of the record companies as

a ome of social turnoid in Italy: An institutionalized Communist party had won control of the country's cultural arenda from the Christian Democrat rightst regime, which had governed ludy since the end of World War II "The left was very militant, and, for several years, major foreign bands boyconed rouning in Italy," notes Van Stegeren The 1975 birth of private broadcasting launched a libertarian wave throughout Italy. After decades of the state broadcasting monopoly, the newly deregulated survives became home to some 4,000 radio stations

Private radio really awakened public tastes to international music,"

the time



70s and is now co-propin etor of the rational Goldformatted Classic 105 neework "The American bose jocks [Bob Stewart & Brnny Brown] on Radio Luxembourg (heard on the AM airwayes at might in els. When we got the chance to go on-air, there was severe competition amone Dts to find the la-

est and rarest imported releases from the U.S. and the U.K. While the FM band in major Italian cuties in the

late '70s boasted a diversi-

popular to the eclectic to the specialist, the specimin in the provinces was filled end-to-end with the sound of "Saturday Nashs Fever" and endless Bee Gees has. Formats were dictated by the tastes of the station owners, recalls Guido Monn. station manager at Milan's pioneering national private Network 105

"When I started out as a DI, there were no fixed formats," says Monn "We just walked in for our shows with a pile of records under our arms If the owner blied your music, you stayed I was hared and fired by three stations in one week for playing The Clash instead of the Bee Gees Monti started at the leading Milan/Lombardy regional station Studio 105 in the early '80s, as it was beginning its nationwide expansion to become Network 105. A personality-led Top 40 outlin, 105 was owned by Albeno Hazan, one of the first to test the unregulated status of pri-

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vate radio by expanding past local markets. Today. Hazan owns three national radio networks: the ensumum nee

mitted under the media anti-trust law, which was passed in 1990. (During the same 'Wild West' market than preceded passage of that law, when frequencies were traded as freely as commodities, former prime minister Silvio Berluscom also built his Finitesa media empire, includang three national TV networks, which he used as a launching pad into politics b



The 1990 law effectively from the media landscape, which had evolved from years of descrutated confusion reduced the existing number of local stations from +.000 to 2.000 and allowed the operation of 15 networks The emergence of national net-

works provided Italy's record companies with a more homogeneous vehicle for promotion A synergy developed as record company advertusing became a significant source of mue for the eight major Top 40 radio networks-a fact reflected on the playlists Until recently, the format diversification to be expected among 15

THE CITY AND TAKE

dance, cold and Italian-music formats are now established and are being joined by emerging rock and talk radio syndication projects. A growing professionalism in promoting and marketing radio has also attracted a wider base of advertising, reducing the direct influence of record company patronner. Now that their earlier close relationship has turned a bit sour, record companies criticize radio for remaining too mainstream while program directors still lament record company influence on their playlists

competing networks had not materialized. Top 40, adult-contemporary

Admin Berwick, managing director of Polydor, says the present radio struction is a disaster, inhibiting effective promotion and hampering the development of new domesne artists. "We have invested a lot in A&R. on new nock artists, which narely get an aning on the national private networks, "says Berwick "We are finding that local stations and regional tools outlits like Rock FM (Milan). Contra Radio (Florence) and Radio Rock (Rome) are essential outless, and we are investing more and more

of our advertising budget in those stations. Dance music has thrived through its close relationship with major networks. Italy's market leader, the Milan-based Top 40/dance network

ITALY'S TOP 10 PRIVATE RADIO NETWORKS

STATION (BASE CITY)	FORMAT	TANGET	DAILY AUDIENCE	SELLING POINT
Racio Geory (Misro)	Top 40-dance	15-25	6.75 milion	personality dance DJs
Sede Itale SMI (Miles)	Itsian music	15-45	3 97 melion	NA range of domestic acts
Radio Ormenserie Susso (Rome)	Tap 40	18.35	3 69 mileo	50/50 mix of international & domestic ac
Network 105 (Miles)	Tep 40	18-25	3.34 miles	afternoon rack show
RTL 102 5 Hr. Rode (Barrame)	Teo 40	18-35	3.23 miles	concre regular news updates
Radio Montecarlo (Monoco/Milan)	Adult Contemporary	25-45	17 mileo	moltems new appliaced sazz
Italia Network (3dne)	Too 40-dance	15 25	16 milion	trend dance music
Kes FM (Neples)	European Int made	18-25	15 million	personality & cornic DJs
101 Network (Milaro)	Adult Comemporery	25-45	© 54 million	856 amphotos
Casso 105 (Miles)	peld	25 53	0.4 milion	golden eldres

"[As DJs in the 1970s], we just walked in for our shows with a pile of records under our arms. I was hired and fired

by three stations in one week for playing The Clash instead of the Bee Gees."

-Guido Monti. Network 105

turn out top-selling dance compilators under the station's logo as well as dance-floor hits on their own

Paolo Corsi, international manager at RTI Music, the second label owned by Berlusconi's Fantssest, echoes a compliant common among record executives-that the networks are taking on the role of record companies. Radio professionals counser that RTI maximizes its relationship with the three TV networks owned by its parent company The presse perworks are known to take a percentage of the publish-

ing for pushing a particular record. Now shey also are moving into A&R. and lecrosing out their own artists. Branching out from the tracktional dance connection. Rome's Radio Dimensione Suono has moved into the soft teen-rock market with their signing of Dhamm, beensed to EMI

According to prevate radio pioneer Angelo Borra, privare radio in Italy is about to come of age. The networks and local seasons now take the lion's share of the under-45 demographic, leaving the state tacho RAI with a predominately older audience. And thanks to equal airplay opportunities for domestic and international reperiore, Italy's music market now boasts a healthy 50/50 sales may Borna's own Radio Milano, now renamed the 101 Network, has seen

RicB outlet to a '90's adult-hit format to regain ratings Reflecting upon the political and social changes in Italy, which are







GIORGIA Come Theima &

BMG

All her Me, Googia Todrani has been immersed in music. Born into a musical family in Rome 24 years ago, Giorgia learned her stagecraft from her father and in the city's clubs. Most recently, she was singing with her band, Pela Nera (Nark Stan)

Her superb voice is edged with soul, and It is only the stardiest compositions

that allow her sores talent to let fly. Even before storming through preliminary rounds to win this year's Sun Remo Song Festival, Giorgia had attracted the attention of the nation's radio listeners last year with a delinative version of the Lucio Battisti classic "Nessan Dolore (No Pan) " Gorga's new album, "Come Thelma & Louise" has gone double-platinum (200,000 urns) and offers songs such as the soil of "C'e Ancora Mare (There's Still The Sea)." Composed by R&B satophonist Enzo Avstabile and Giorgia's producer, Celso Valli, it is one of the best songs on the album and a fitting vehicle for Giorgia's golden voice.

ALMAMEGRETTA Sanacore 1995 Anagrumba/BMG

Almamegretta is a favorite among Italian music critics, who are proud of the pure originality and modern sound of this Naples band The group's 1994 debut album was titled "Anima Missame (Oligiant Soul)," and the group's name is a direct Neopolnan translation of that phrase. The disc was remeted by Ben Young, a member of the talented posse surrounding the Bristol, U.K. outfit Massive Attack. The industry phrise "musical continuation" fits this band's blend of electronic ambient music and traditional Neopolium



roots, spiced with flavors from the Casbah quarter of Napler Almanegretta takes flight with "Sole (Sun)," an emotionally charged cry for freedom from poverty and the everyday struggle to survive. The acceptunce and tolerance for diverse cultures is another recurrent theme in an album that delivers throughout. Almamegretta returns with the sopho-more album "Sanacore 1995," and the first single from the new effort. Nun Te Scurda," promises stronger melodic rifs while maintaining a mix of ambient and ethnic elements.

NERI PER CASO Le Ragazze

Easy/Sony A sus-member a cappella outit, Neri Per Caso crosses the harmoniging of the Manhattan Transfer Bobby McFerrin. The act was formed by four brothers and their two fnends, then discovered in

a Rome nightspot by com poset/producer Claudio Mattone who had been tipped off by a member of his studio staff Maztone signed Nen Per Caso (Black By Chance) to his mdependent Easy label and then inked a domestic distribution deal with Sony Music Italy A rec-

gae cover version of the Zucchen song "Donne" -- with a bit of Bob Marley's "No Woman, No Cry" added on-is one of seven classic lizisan pop songs covered on the group's debut album, "Le Raguzze." Says Mattone, "I wanted familiar, strong songs to get the public used to their unique style." Nen Per Caso went on to an easy victory in the newcomers section of this year's San Remo Song Festival in February, and "La Ragagze" debuted at No. 1 on the

UNDERGROUND DANCE

ARTISTS The chunky elecground style, with its rolling electronic bass lines, to the ke-

album chart a week after the event.

monstream A strong of recent Italian acts has mastered the art of welding this sound to their taken

for melodic, catchy nffs. Last year, Blast (Plying) gained acclaim in Entain with "Crazy Man" and "Princes Of The Night." This year, labelmant Alex Party has drawn notice throughout European dance circles with "Don't Gov Me Your Life." The single, Ho the tracks from the pioneering Italian dance set Black Box, episcenizes

Italiam Acts

Billboard's Mark Dezzani offers a selective look at rising talent on the Italian music scene.







Via del Padule, 23F 50018 Scandicci FTALY

Italy's leack for producing perfect pop tunes using the latest in musical sechnology. Tipped for success in the underground dance gence this year is Ti Pi Cal., whose Italian hit "Round & Round" has been iconsed throughout Europe.

GIANLUCA GRIGNANI Destinazione Paradiso Mercury

Gunlaca Grigmon is an AfaR scout's dream. Young and goodlooking, 23-year-old Grignani waters his own songs with surong meloches and morthgens brics. He can also sang A sangen/songwester in the readitional Italian style, Grignani appeared at this year's San Remo Song Festival in the newcomer's section and boosted a growing fan base. His debut album, *Destinazione Paradiso, was priessed in February and has sold more than 200,000 corner. confirming the mass appeal of



ballads à la Ramazzotti are Gnenan's trademark, best displayed on the title track of his debut album, which features a country-rock, acoustic-guitar sound throughout.

LA CRUS "La Crus" WEA Formed in Milar

three-member band La Crus is a fine example of the mnovation within Italy's rejuvenated music scene. The group's debut alburn released this spring, "La Crus. shows bow the



acts many the modern with the traditional. Folly songs and ballads have haunting, electronic sentings; trombones and samples sound completely commons in the mor. Current cultural influence from the cinemana moods of directors Wim Wenders, Paolo Passolesi, Derek tarmen and Federico Felleri. La Crus is not looking for commercial crossover. But like ltsly's other numerous new talents, the group is finding a new streetphore of cracial acceptance at home, in which they can throw.

WHIGFIELD Think Of You"

X-Energy Tart-pop" rather than

pop-cart is an appropriate abel for the snappy hits of Danish-born ex-model Sannae Charlotte Carlson, aka Whigfield, the front woman and singer for the 000 art of Italian dance pro ducer Larry Pignagnoù. The blande lady with the cute work came to fame through the Mediterranean resort club circuit lest summer. when ber first hit, the teen anchem "Socurday Night," became the smash of the sea-

son. Sunburned Northern

Europeans had barely returned with the song's refinin lodged in their brains before "Satu Night" topped the singles chart in the U.K. and the rest of Europe, sell ing millions of copies. Whigheld is no one-bit wonder, however. Her foilow-up song, "Another Day," has enjoyed a strong reception, the equal-ly catchy "Blink Of You" is timed for summer promotion, and an as-yet-unrished album is due this fall. Having invaded and won Europe's resorts last summer. Whatfield is set to do the same this summer in the

DANIELE SUVESTRI Primo Di Essere Uomo" RIcordI/BMG

A musical eclectic, Damele Silvestri offers a second album, "Prima Di Essere Uomo (Before Being A Man)," that spage a range of musical styles. And each one provides an effective musical content for the clever lytics of this talented singer/sonewrites Yes another new arrest showcased at this year's San Remo Song Festival, Silvestri had gained nonce with his first single, "Le Cose In Commune (Things In Common)," a soft rup on a tuzzy background with a lytical twist. Rock, funk, rep. soul, electrodance and folk are amone the many styles embraced by this yes satile artist on his debut. And all are performed effectively, adding up to a surprisingly original style



ARTICOLO 31 "Messa Di Vespri" Crime Squad/Flying

This Italian hip-hop posse has been promising a breakshrough for some years, but it was a rap praising the benefit of marijuana, "Hot



Mana," that became an instant radio hat for Articolo 31. The single pushed sales of the group's second album, "Messa Dt Vespn" past the 70,000-unst mark. "Hor Mana" was lifted as a single of the album, given a tropical dance mix and-despite complaints about the song's lyrics from the Catholic protest group "Mammas Agams Rock"—has remained on male playlists throughout the spring. The two members of Articolo 31. J. Ax and DJ Jad, are proud of their uncompromising lytical stance and describe their climb to success as a personal battle thought mp music would never be accepted in Italy.



COMING SOON













PINO DANIELE



























Protecting Writers' Rights

Music Publishers Welcome Legislation And Prepare For New Technology

BY DAVID STANSFIELD

overnment austability and deep recession may have supped tody of us general "feel-good" factor, but the country's most poblishers remain opamisses about the fauture based to the fauture based to the fauture based to the fauture base received a boost was receive victories in the origo-

A government move to reduce the royalty rate paid by local private TV and radio statems to 0.1% was dropped, and SME, the authors-rights society, his negotiated in agreement that raises the rate for national and local TV stations from 1.30% to 4.75%. The general rate for radio now

stands at 2.5%.

Armd a natical restructuring of SIAE (Billboard, Nov. 19, 1994), the collection of music rights payments by the society rose 12.0% in 1994.

to 563 billion law (\$215 milloon). The socrety also remains stradies in its fight more than 15-500 operations against more than 15-500 operations against record princy, which resulted in the seriance of more chan 650,000 music casestine, 88,000 CDs and 8,000 might allouns Filters production unus were also dismanded. The commercial value of these operations has been enimated as almost 7-3 calls on the production of the operation of the operation of the operation of the commercial value of the operation of the CD regulation of the

not de la constant de

IMP IS the consering on the commarket, following legislation that became effective Jun 1. "Without obsuring the express pomission of surfaces, producers and performens, tenters and lenders will be breaking the low," says Suppo Materiaci, period directive with SAAE.

PLAYING BY EC RULES
Italy's publishing firms are encounaged by these develop

ments, but many remain unconvasced that legislation to extend authors' copyright protection from the current 36 years or 70 years after death will be passed thin morth. The more would bring tably in line with the risk of Europe and more at original tool down in European Community directive no 93/98.

"If we want to stay in Europe, we have so obey the rules,"

"If we want to stay in Europe, we have so obey the rules," says Anorme Marrapoid, managing director of EMI Musse Publishing laids "Dut I'm not openwise; that legislation will be introduced before the end of this year." Googjo Campiglo, head of the legal department at AFI, the

andependent record company association, also remains sizeprical about the government's ability to act in a timely manner. "And what no-one insues is no whether or not works produced before the July deadline will have the extended copyright protection," he ability.

Roberto Razzus, head of international at Warner/Chappell Music Italiana is also puzzled. "July is the absolute deadline," be commente. "The EC directed datas back to October 1993, but which support to copyright that has existed over the last two years? SIAE cannot be put into a different situation from collecting socioses in other territories because of any government delay.

Razzus reports good business at Warner/Chappell despite the maler's polinical and economic woes. "Ten years ago, most of our income was derived from record companies," he says. "It's now important to meet in mostes, IV shows and anything else that needs most. LOOKING TO THE FUTURE

The challenges of new technology will require publishers to get organized and be ready to face them as best they can, says Razzini. "Garrently, France and Germany are better organized web, cable and dignal facilities, but that will change. We may each the poure where people just need to pick up the photoe, losses to a record by their favour artist and record it." EMES Marricolo is also concerned about the challenges of new tech-

nology. He beloves impact companies are cannous about entering the medice. "When Full, "PolyGame of MED (produces a CD ROM, it has no produce to menting that deserves the logo of the company," a superpol, "It is a log uncentare, Italian in mere looking as a possible produced to the produce of the produce of the produced to the senter. Therefore, is change in the way major record congruince are. Therefore is change in the way major record congruince are. Therefore is change in the way major record congruince are. Therefore is change in the way major record congruince are changed to the produced to th

get closer to rathe producers by lending a malreaung and promoscoal hand, do publishers, we will help the Sony record company with scouning and establishing a major with the make companies. The majors can offer long-term structures, and the continued international success of disacce assuse proves there's a need for

GROWING INDEPENDENTS
Independent publishers and record compunies are

strengehering their own position in the domestic market. AVEM, the natural association of music publishers, was learneded at the rad of 1993 with nine members. Membershop now totals more than 100 and uscludes smaper areas Zucchero (Polydor, Angelo Branduard (EMI) and Antonello Vendetti (Herna Music), as well as key mide dance bales judelbero Medua. Time,

Expanded, Flying and Dig It.

ANDM pensions Tray Vennes believes there's a new breed of international businessmen, and the association has opened the deors for international businessmen, and the association has opened the deors for its arise. There is new a weedbands network that can exchange produce quarkly," new Verona. This, in near has created a great exchange of mossey. Our members license product abroad and being money back to that through SALM, Multimonal of commissions one to the view their be

catalogs, make a lot of money and take it away."

ANEM atms to make changes within SIAE, and Venora says it will make its presence felt at the society's September elections.



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INTERNAL ONAL DISCORDINAL DISC NTERNATIONAL DIC CONTRACTOR AND DIC CONTRACTOR AND



Roam Far From Home

Major Draws And Domestic Promoters Fan The Flame Of Global Fame

BY DAVID STANSFIELD

oncert dates in North America or the U.K. aren't often included on the tour itineranes of Italian artists, but it would be a mistake to believe that acts from Italy perform live only

in their home tempory. Such major artists as Zuccheto (Polydor), Vasco Rossi (EMI) and Paolo Conte (CGD) have confirmed their popularity throughout main land Europe with the help of tours. In fact, Conte holds the rare distraction of being able to pack people into venues in London Leading rock act Litiba (EMI) is rapidly gaining a live reputation throughout the European continent, and "world muste" posse Mau Mau (Vox Pop/EMI) has wowed audiences in Baghdad and Palestine. Newer bands RSU (Psycho/BMG) and Casmo Royale (Black Out/PolyGram) are making waves in Germany. Eros Ramazzotti (BMG) staged a highly successful tour of South American and select U.S. markets in 1994

Renzo Arbore and his L'Orchestra Italiana (Blue Tomato/EMG) followed up two successful Atlantic City concerts to May with a performance at London's Royal Albert Hall in June

SUCCESS IN NUMBERS Though many artists rely on direct deals with promoters and agents in other terratories. Italy's Triclent Agrocy. is becoming a major force in the inter national live market "in Concerno '94 Grahan Music On Stage)," a Tridentproduced, 15-date tour of Italy, ermany, Switzerland, Slovenia Holland, Portugal and France, Seatured

major headliness Ramazzotti and Jovanotti (Soleluna/PolyGram). The two artists were totaled on many dates by Luca Carboni (BMG). Pino Daniele (CGD) added weight to the bill on all Italian dates plus shows in Brussels and Zunch, while Paolo Vallesi (Sugar/PolyGram) teamed up with Ramazzotti, Carboni and vanotti for the Dutch gig in

Trident, launched in the 1970s, focuses mainly on souring domestic ral-"We did tour international artists in the early days," says company prese dent Maurizo Salvadon "But crowd trouble at concerts and ridiculous promoter competition led us to concentrue mainly on Italian productions.

Trident works with local promoters in each termory, but the production is exclusively linhan. 'I sometimes think

we're undervalued as producers," says Salvadon, "We have a full-time touring staff of 15 plus a number of freelancers. I believe we've got some of the best technical and human resources you'd find in any market Salvadon believes the success of "in Concerno '94," as well as a 25-

date European tour by Jovanotti and an eight-date tour by Pino Daniele, has prompted other Italian artists to think differently about international tours. 'I believe that the new generation of artists will succeed because they seem more prepared to play smaller clubs and venues he says. "Jovanotti is a rapper. His music is far removed from that of such internationally successful arrives as Ramazzotti or Laura Pausini (CGD), but he's prepared to cross borders."

THE ANGLO FRONTIER

Ricardo Beren, an ex-Indent staffer who now handles international development for Ramagzotti's new management company, Radiotama. disagrees. "We will find agents to organize concerts [for Ramazzotti]and that includes the U.K. and U.S., where there is great interest in the

Trident, which spesses the need for a good rapport with domestic record

companies, is planning to tour an

Italian rock package across Europe next year and may also tour newcomes

The company has a special interest in South America. "We toured Ram-

azzom there last year," says Salvadon

He drew crowds of 50,000 in Bousts and 20,000 in Buenos Aires." North

America and the U.K. hold less incerest

for Todent. "Songs in the English language are a must in those countries.

female arner Irror Grandi (CGD).

There is widespread acknowledgement within the music industry that the number of concert promoters bringing international talent into the Italian market has been reduced to a few. Mimmo D'Alessandro of D'Alessandro & Galla admits that government instability, unemployment and the weak lim have been bad

for business. But the company has staged successful tours for Enc Claptor and Elson John this year and will be tounne Zucchero and San Remo Sone Festival winner Giorgia (BMG) on the domestic marker. "We may tour her in Europe later," he adds Claudio Trotta's Barley Arts organi

zanon is concentrating on festivals with different rock, blues and jazz events Milano Concern's 1995 tour schedule is packed solid, its spring bookings have included Bon Jovs, King Crimson,

Suede, the Boo Radleys, Sleeper, Ston-Roses, Laune Anderson, Carmel and the Chrefrant

Roberto De Luca, managing director of Milano Concerts, says that his the surveys help keep us in turne with what the public warns." It is a surveys help keep us in turne with what the public warns."



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MUSIC INDUSTRY Continued from page 72



encouraging signs for the acts in Italy "Companies like away the myth of distribution problems here," he says implement a targeted strategy instead of the blanket approach of 'sell-to-everyone still used by the majors Getting surplay is still one of the biggest problems. While we can regularly achieve sales of 25,000 to 30,000 albums for an indie tock act, in a mar-

ket like France we could have added another zero to those figures But with airplay, a hand can achieve respectable sales: Amcolo 31 (Flying) sold

Albertol: says there are

70,000 here in Italy Albertols and others p ting new music can take heart that in the past few years the majors have been pursuing the same objectives. "The key to expanding the market is through the promotion of new and original talent and the establishment of rache genres," echoes Warner's Caccia Dominion

Despite continuing, difficult economic conditions, there is a general consensus that, with the thorough step-by-step review of traditional record company practices, the bulsan market can be expanded by as much as 20% in the riest five years, with another 5%-to-6% growth forecast through 1995

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International

U.K. Labels Showing Healthy Profits

try's return to robust fiscal health in the past two years is clear from a new report published here With an analysis based on a sample

of accounts from nearly 100 companies, the 1995 edition of "The U.K. Record Industry* by Cliff Dane was published here June 19, and it estimates an 83% overall increase in pretax profits in 1963-94, as compared to 1962-93.

The sample includes nearly 80 record anies (including 25 controlled by the majors), eight distributors/wholesalers/exporters, eight manufacturers. and four retail chains. This is the third unroad edition of the report published by Media Research Publishing

The summary of results of the limited companies connected with each of the majors' record-label activities shows EMI (including Virgin) to be the best performer, with protect profits of \$67.8 million on sales of \$385.6 million for the year ending March 1984. This ranking derives primarily from Virgin Records' profit of \$48.3 million before

For similar periods in 1963-94, EMΓs. nce was followed by Warn Music (\$16.5 million profit on \$196.7 million in sales), PolyGram (\$12.8 million on \$444.8 million), BMG (\$6.4 miltion on \$135 million), Sony (\$3.5 million on \$414.9 million), and MCA to loss of \$2.7 million on sales of \$9ti.5 million). The Media Research tome notes that losses at small subsidiaries held back the results of Warner and BMG. Disclosed pretax profits of the six

majors and their connected firms in the U.K. totaled \$102.4 million in 1996-94. This was generated from 80% of the industry's revenues plus overseus licensing income. Independent record labels-as opposed to distributors, retailers, and manufacturers, owners ted approximately \$33.6 million from mately 20% of the market One of the most popular sections of "The U.K. Record Industry" is its extensive table of high-paid directors; it is again drawn from company accounts. Dane takes into secount salaries (including hornses fees, and the monetary value of benefits), company pension contributions, and net dividend in-

In the 1995 volume, as in the previ-

ous two. New York-based EMI Music

come where applicable.

president Jim Fifield—a director of British-based Thorn EMI—tops the chart with a disclosed income of \$20.5 nillion for the year ending March 1994. He is thought to be one of the two or three most highly remmerated directors of U.K. aucted companies. Details of Fiffeld's income through March 1995

are eagerly awaited. Behind Fifield are Neil Palmer and Sean O'Brien of Teistar Holdings Ltd. with the disclosed income of each estimuted at \$4.6 million. This company is purent to a number of subsidiaries, including longstanding TV merchandiser Telstar Records and Lightning

The Telstar group's total turnover for the year to September 1994 was \$148 million, with profits before tax (and before directors' emclaments) of \$19.4 million-its best results to date. The Media Research report says Tel-

star calls itself-"with some justification"—the largest and most successful independent record company in Britain. PolyGram's Britannia Music, the largest U.K. mail-order music club and sponsors of the Brit Awards since 1989. was another company studied. Its anmust revenues for the year ending December 1983 were \$180.2 million, with approximately 8G of the U.K. retail record market and more than 2 million Dane's \$630 report also includes sec-

tions on corporate and music trends in the U.K., including coverage of the monopolies and mergers commission report. In addition to its record industry studies, Media Research produces an annual volume titled "Rock Accounts. which covers the published financial activities of recording artists.

The exchange rate used for this story

We would be keen to continue its

ones the exceed rate of \$1.60 per pound Italy's Ricordi Retail Close To Being Sold

BMG Negotiating With Potential Buyers Of 21 Stores BY MARK DEZZANI brand name is a very strong asset

and DOMINIC PRIDE

MILAN-Italy's Ricordi retail chain is likely to be sold within a month, say its owners. A key Italian publishing house is in the lead to buy the busi

BMG bought the Ricordi group last summer (Billboard, Aug. 20, 1904), and in doing so it acquired label, distribution, publishing, and retail assets of Ituly's oldest independent music Now, after integrating the music

side of the business, BMG is looking to dispose of the 21-store chain, which last year had sales of 100 billion lire (\$60.6 million). BMG/Ricordi VP Franco Reali con

firmed that negotiations are taking place "with at least two partners. We expect one of the deals to be comple-ted within a month." Reservations had been expressed that the chain, which has radically revamped its prime retail sites over the last two years (Billboard Jan 9 1994) could be sold to nonentertoinment retailers interested only in the real estate and leases on the stores. Ricordi's most recent store, the 8,500

separe-foot outlet in central Milan.

has upped the ante in the Italian mu

sie retail industry by surpassing the nearby Virgin Megastore in terms of

Reali says that "negotiations have been positive, in the sense that all the partners we have spoken to want to continue the activities of the busi-It is likely that the store name will

be kept, says Reali. "The Ricordi

the stores is the Italian publishing house Feltrinelli, which refused to confirm or deny that it is negotiating to buy Ricordi

WEA Targets Germany With Promotion For French Artists

HAMBURG-WEA Music here is launching a campaign to persuade Germans to buy more of its French reper-Sixteen French artists are being pro-

moted under the banner Pop Coutu (Pop Fashion) in a campaign that is see ing WEA set up French-style cafes in record stores Says WEA managing director Gend Gebhardt, "The Germans have a partieplar interest in all things French Chan-

sons lunged are part of the standard repertoire." Daran & Les Chaises, Sura Mandiano Stylee, Christine Lou, Alain Goldstein Michel Berper, Jerome Charvin, Dans Brillant, Serge Lama, Nathalie Fisher Stephane Guilland, Sai Sai, Diam & Furn and Avalle Renoir Seven of the artists have current releases out To reinforce the theme, WEA has organized a competition in the traditional French sport boule for record-

WEA product manager Hans-Otto Villwock says he has been pleasantly surprised by the positive reaction to Pop Couture, adding that a number of radio stations have run shows dedicated

According to Gelthurdt, Pop Conture is a reflection of new musical trends coming from France. he promotion follows WEA's Vive La France campaign in 1988, which not only boosted sales of its French reper-

toire, but also gave France Gall a come back in Germany with "Ella Elle L'a. WOLFGANG SPARS

At Irms. Boutleux is replaced by our-

French Music Groups Face Exec Changes

PARIS-Two French music organitations are regrousing after management changes. Bruno Rony, director of the Fund for Musical Creation, has rened to pursue multimedia raterests in California. FCM's board has picked Bruno Boutleux, current director of Irms (the contemporary music information and resources center), to replace

FCM was founded in 1984 in the wake of the so-called Lung Law on neighboring rights. It finances music related projects through allocating the ilties produced by these rights FCM is the umbrella book for all the main music industry organizations

rent director of development Gilles Castagrae, Formerly CIR, Irma covers the spectrum of contemporary music; rock, jazz, and traditional. It publishes several directories and professional guides related to the music industry Irms, which is partly funded by the Ministry of Culture, provides training to young music professionals and manages a fund called Fair, which supports upcoming rock bands. Castagrae, 35, a former journalist, has written two reports on the industry for the Ministry of Culture and coordinated a book on managers and one on music publishers.

EXMANUEL LEGRAND

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draper Str. 38A France 43 1450 1775 SALANG - Peter Jungstonia, Forta Mineturna 53, 17000 Seignado 17000 Snigmen Mass, Kapethrutt 41, 2341 Anteurs Phone 32 3 568 8082 SELGAPIA Charder Cheedes, Luhn Comple 61230 vh A 1343 Solu Prene 35 52 246 786

Fau 35 97 358 847 CERAGO - Larvy Letters, 15 Independence Drug Ditano MIK 387 Phone 436-265 FBLAND Arth fookangas, Museckalu 460 51 01900 Hartoniki Phone 358 0 458 908 Fax. 356 FRANCE -- Emmanuel Lagrand, 34 For Joseph to

Maste 75018 Face Phone 301 675 63651 Fac - Bille Westert, Millers-Dull Str. 9. INELAND -- Ken Stawart, 65 Caryofert Downs Black reck County Dubles Phone 3533 283 252

MALF - Mark Decases, No Matterts 24, 18012 Se borgs IMI San Remo Phone Fax 35-384-2966 SETHERCLANDS Willes Book, Enterdyktoor 28 1215 BN Revenum Phone 30 25 243 137 SEM ZEALAND - Graham Send, 25 State Briddle Auckland 13 Phone 64 5-3795050 ox PRILIPPRES - Mary Gerespe, Hillhoven Don Arton

io Heights Don Horiane Marces Ave. Orlinan. Que

120 Warsew CO 661 Phone/Fax 48 22 26 85 02 PSSTUGAL —Foreigne Tempore, Sun Sonto Holono 2 ACCID 4000 Byorto Plane 351 2 527 445 POMIANA - Octorige Braufesco, Str Radu de la la ESSSA - Kedim Turpheakey P.O. Str. 111, 195258 SS Petershire Price 7 812 225 3588/211 7874 Fax 7 812 545 0562 Erize Resemblammed, Apr 317 Translew J 129 075 Mostow Phone 3 055 SWEAPOSE -- Point Chesh, Su O P.O. Soc 754 No.

SPAS - Newell Clevellys, Modelle Laborite Quinto Planta A 28000 Mattril Phone 34 1 583

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10400 Bangick Phone 662 248 1490 Fax 662 TEGRET Befras Biggs, Join Dt Sek 16/1 Kelltsprak Kadkay \$1300 Interdut Phone Fax 50 216 345



manager and Celtic Heartbeat co-founder David Kavanagh. EastWest director of promotions and U.S. labele Alex McGer. EastWest managing director Max Hole. EastWest U.S. label manager Mark Blanch, U2 manager and Cultic Haartbast or-founder Paul McGuerress. Warner Music U.K. charman Rob Dickins, and Celfic Hearlbeat co-founder Barbara Gakryan

Singapore Wants Music TV: Channel V Goes On Cable

BY MIKE LEVIN HONG KONG-MTV Asia and Channel V will compete for the same music TV viewers in Singapore, one of the most politically and culturally sensitive countries in Channel V's parent company,

STAR TV, has signed a deal with Singapore Cablevision (SCV) to bring all five STAR channels into the 25-channel, nonterrestrial TV experiment which will on live later in June. MTV has already agreed to comply both its 24-hour Englishand Mandarin-language channels when broadcasting begins (Billboard. June 17), while V will air its. English signal and add its Mandarin one in September.

It was previously thought that MTV would have the network to itself in terms of music program-The news was good for both music TV rivals, who can look further afield now that they have a deal in Southeast Asia's financial and cultural capital. As part of STAR TV, V reaches a reported 45 million

homes across Asia, while MTV says

its audience stands at over seven million homes in Taiwan, Thailand, Indonesia, South Korea, and India V was the first music channel to enter Singapore early this year, with a 12-hour per week deal on the city's English and Mandarin terrestrial stations. MTV has yet to negotiate access to the population of 2.8 million via local broadcasting. V programming director Durrer Childs says SCV may be important. in the long term, "but start-up pen-

Compared with other cable networks in Asia, the Singapore company is small, with an estimated 50,000 homes connected. However, the deals are significant in that Singapore has a strong political and cultural influence on many of its neighbors, who have been waiting to see if the hard-line government would be liberal enough to ailow music TV programming in. Singapore has been chosen by MTV Networks International as its base for Asian programming and

production. The channel was previ-

ously based in Hong Kong.

etration is very low, and SCV is far

less significant than terrestrial sta-

Milanés Foundation Closed By Cuban Gov't Musician Publicly Lays Blame On Culture Ministry nanced cultural project without kircles-

■ BY HOWELL LLEWELLYN MADRID...The Orbon end of an in-

portant cultural foundation set up to encourage musical exchange between Spain and Cubs closed following a protracted row between Cuba's culture ministry and its best-known contempocary artist. Public Milanés. The news broke in Spain June 9 as Milanés-the fararchead of the foundation that bears his name-arrived for a tour with singer/songwriter Victor

Mercual The Scopich side of the Poble Millonia Formistion is not afforted by the electric but Milanie' numerous friends in the Sparish music industry were shocked by the events. The runture between Milanés and Cubu's enline ministry is significant in that, apart from being Cuba's bestknown resident musician, he is also an

independent deputy in the Cuton National Assembly and a staunch defender of Fidel Castro and the revolution After several days' silence in Madrid, during which there was much specula ban resolution, for the crisis,

tion as to the cause of the foundation's se, Milanés issued a statement June 12 in which he blamed culture ministry bureaucracy, and not the Cu-The foundation you set up two years ago m Hacana and a few months later in Madrid as "an independent, self-fi-

ical aims." Milanés told a Madrid press conference in 1964 that masical talent and not political ideas picald be the foundation's yardstick

In Spain it's believed there were two key problems-growing financial probat culture minister Armondo Hart's attempts to gain greater control over the foundation's management It is understood that Milanés was an posed at official red tage that made it hard for him to bring Spanish artists to

play in Caba. In the and only singer rock hand Los Ronaldos took nort in the foundation's Amo Esta Isla (I love play in Cuba as port of the project were new flamenco pioneers, Ketama Milanés' statement said. "When the Cuban state authorized the creation of our foundation, we immediately chose the culture ministry, for obvious reastatutes of the foundation.

sons, as the umbrella body that would supervise our cultural aims, our financial situation, and the fulfillment of the "Among the features of the foundation was that it was congovernmental self-financing, and that its management was independent of any state institution. The violation by the culture ministry of these commitments took these

features away from the foundation." After referring to "profound contr dictions" between the foundation and the ministry, Milanés added, "There is nothing new in saying that bureaueracy

anywhere in the world disapproves of any initiative that generates change, more so if it involves culture, which (bu resuccets hold in such low esteem "My confrontation is with the Cubon culture ministry ... but these events. far from moving me away from my principles, reaffirm me to them and confirm my unquestionable adhesion to the Cuban revolution. "My alteristic operation will not be af forted by our decision, and we assure all

those people who have identified with our ideas that soon we shall be able to continue that vocation. The formulation was the first processernmental cultural enterprise of any size in Cuba since the 1959 revolution. Milanés is the first resident artist to publicly confront the culture ministry. Sources say that the island's leading exponent of the sween troop song genry

wrote a letter to Castro some weeks ago to romplain about the obstacles placed in his way by the ministry. Members of the foundation's Spanish committee include such musicians as Sabina, Manuel, Caco Senante, Luis Eduardo Aute, and Teddy Bustista, VP of performing right society SGAE.

Hansa's Acts Dance Atop The Charts, Across The Globe

Worldwide Hits Bring 30-Year-Old Indie Label New Acclaim act also won a workhwide audience.

■ BY ELLIE WEINERT MUNICH-The reputation of Berlinhased Hansa Musikproduktion as one of this country's most successful indie labels is currently enjoying a new

A wrong of book as well as interrotional chart success with such acts as Die Prinzen, Real McCov, and La Bouche is the Intest flowering of a long tradition of creativity and innovation. Founded in 1965 by Peter and Thomas Meisel Hansa was one of Genmany's first independent labels. Built in the style of U.S. indies, it not only has a long tradition in the field of German schlager with such top-selling acts as Manuela, Draft Deutscher, Marianne Rosenberg, Juliane Werding, Roland Kaiser, G.G. Anderson, and Die Wilderker Herzbuben, but also with such international best-sellers as

Boney M, Amii Stewart, Eruption Featuring Precious Wilson, and Modern Talking on top of direct signings of Chris Norman (former lead singer of Smokie) and Bonnie Tyler. After an extremely successful period in the 70s and 80s, when Hansa was one of Germany's most innovative la-

bels, the company's fortunes entered a quieter period before its next big wave is with the due Modern Talking (produced by band member Dieter Bohlen). The debut single, "You're My Heart, You're My Soul," was released at the beginning of 1985, followed by "You Cun Win If You Want" and "Cheri, Cheri Lady," which each sold 500,000 singles (then gold status). The

Hansa is also credited with giving a first chance to such successful prod ers as Giorgio Moroder, Frank Farian, and Boblen This year Hansa-a joint venture with BMG since the mid-80s-is en-

joying another string of hits. Hansa marketing director Christian Wolff attributes the mesons to two factors-First the joint venture with BMG, and econdly we concentrated on the Europen dance scene and did not try to be trendy. Harse Musikproduktion has a long tradition as a schlager label and is not considered an established dance label, so we put the emphasis on eting the commerciality of acts like Real McCoy and La Bouche and did not attempt to compete with other

La Bouche-whose band members are singer Melanie Thorston from South Carolina and rapper Lance McCray Jr. from Anchorage, Alaskais samed to Hansa's MCI label. Its debut single, "Sweet Dreams," which was produced by Ulli Brenner and Amir Araf, was released in May 1994 and climbed to No. 8 on the German charts, selling in excess of 250,000 copies (gold status here), and charted in the U.K., France, Italy, Spain, Scandinavia, Jurael, and Canada

The follow-up single, "Be My Lover," was also a chart-topper in Germany and made waves across Europe. charting in the Notherlands, Sweden, Finland, Denmark, and Italy The third single, "Fallin' In Love," will be released worldwide in July, fol

lowing its release in the U.S. on Logic Records in May. The album "Sweet Dreams" is slated for worldwide relesse at the beginning of July. MCI lubel owner Frank Farian says To my mind Melanie Thornton-who. by the way, will be performing live with her band in the U.S. shortly-is the

Donna Sammer of the You." Signed directly to Hansa is the trio of Patricia Peterson Venessa Mason and Olaf "OJ" Jeglitza-collectively known as Real McCoy-whose debut single, "Another Night," climbed to No. 18 in Germany, No. 2 in the U.K. (selling more than 300,000 copies), No. in Canada and Australia, top 10 throughout Europe, and No. 2 in the

Meanwhile, the single, which was distributed by Arista in the U.S., has sold 1.5 million copies there, far surpassing its success in its native country. The follow-up single, "Ron Away," hit No. 3 in the U.S. No. 6 in the U.K. and No. 4 in Australia. The album, other Night," shipped pistinum in the

Beal McCov has been on a p tional tour through the U.S. for the month of June-ofterward it will make TV appearances in Europe, Canada, and Australia and then embark on a three-speck tour of Southeast Asia The third big Hansa act is the fiveun a cappella band from Leipzig. Die Priggen, whose "Schweine" (Pigs) aibum peaked at No. 3 in Germany. The single "Du Musst Ein Schwein Sein" (You Have To Be A Pig) charted for

more than two months.

Sing Sing Busts Out On German Charts

MUNICH-Closely associated with Hansa is the Sing Sing label, a joint venture between Hansa/BMG and George Glück. Glack, who has been managing director of Hansa's Intro music publishing arm since 1982, set up Sing Sing in 1966 Its first release "Much Org and Ralph Goldkind-better known as Lucileetrie-skyrocketed to No. 1 in Germany and Holland and received the Echo Award for best sin

gle in 1994. Glück's second signing, the funkrap band H-Blocks, took off with its ut album, "Time To Move," which is still in the top 20 in Germany after more than six months. The video to the single "Move," produced by DoRo Rudi Doleral and Hannes Rossacher enjoyed Super Power Plays status on mosic TV channel VIVA as well as Burz Bin placement on MTV Europe The current single, "Risin" High," has been on the charts for 12 weeks. Also signed to Sing Sing is the co

edy act of Wigald Boning and Oli Dittrich, who call themselves Die Doofen (the Dumb Ones). Their album "Lieder, Die Die Welt Nicht Braucht" (Songs That The World Doesn't Need) is No. 1 in its seventh week on the charts and has already reached gold status (250,000 copies) and is rapidly heading for platform (500,000 copies). The single "Mief" climbed to No. 4 within two weeks.

With Me)," entered the German chart at No. 59 this week Asked about the reason for the rapid success of Sing Sing, Glück says, "I just put my ears to good use."

GEMA's Income Up 6% In '94

HAMBURG-German authors society GEMA saw revenues rise nearly 6% in 1994 to a total of \$864

Incomes from broadcasting and public performance increased from \$308 million in 1993 to \$345 million last year mechanical royalties rose from \$349 million to \$934 million

As with rises in mechanical income in previous years, last year's rise was due in large measure to the increasing sales of CDs in Germany (Billboard, June 17), the so-Income from the blank type and

recording hardware royalty and from music rental fell \$714,000 to 995 million GEMA president Reinhold Kreile says, 'Good management

The fourth Sing Sing act is already has allowed us to raise the sum to breaking. Sin With Sebastian and his (Continued on page 86) current single, "Shut Up (And Sleep

HITS OF THE WORLD GERMANY compiled by Media Control 600 CANADA (the Record 61255 SMOLES POUR DUE TO MINIMES ENCORE CEUNE GON

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7	1 1	AISA MIENAL ZATO 6-9/AH
7	7	KNOCKIN ON YOUR DOOR L R HOW CHICK
i.		TABLETTO NO UTA, MIYUKI NAKALIMA PONTCINION
4	3	SMOUTO SMAP VICTOR
10	10	KIMI GA ITAKARA FIELD OF WEST JUN
		ALBUMS
1	MEH	TUBE YUZURENIA NATSU (LIMITED VERSION)
		50vc
2	4	BON JON: THESE DAYS MIRCURY

MICHAEL JACKSON HISTORY PAST, PRESENT AND FUTURE—BOOK 1 SUMM MASAHARU FUKURAMA IN COLLECTION KAZE WO SAGGENTERU INC. NECTOR VARIOUS NOW EX TOP-BLOW NAOMI TAMURA N' POL-SON FUNETA FUJE SELS PONT SONS TUGE YUZURENA NATSU 1011

NEW YARROUS JURE MERCURE MAYO CHANCED SUN & MOON TOKINA ME NETHERLANDS (Shelting Maga Top 50) 8/24/98

MAYE YOU EVER REALLY LOVED A WOMAN'T THIS AIN'T A LOVE SONG BON JON HE

LOVE U MORE DJ PAUL CLOTAK MCTONA THINK OF YOU WHO FELD OND MINE SIENS AON DE GANG NACHRADYE WILLION TWO CAN PLAY THAT GAME BORRY BROWN HIS SE MY LOVER IA BOUCHE PRESENTA

IS KAMPIOEN DANN'T LUKASSEN MICTOR ALBUMS VANCEUS 1612-THE CONGUEST OF PARADISE ANDRE RIEU STRAUSS 6.00 MIRCHY

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MACAREMA LOS DEL MARI CUANTO THIS JAIN'T A LOVE SOME DON JOH MINORN THINK OF YOU WHOST ELD ASSAURTED AND PIPE GREAKE TAKED BOD GOVERN SQUIRE DANCE SONG BISS & ASPLET MIXISAGE

SELEVE DUTON JOHN ROSCIOLING ALMERS BON JOY MANUFACTURED

PLL SE THERE FOR YOU METHOD MAN OF JOH NAOW DIGHNE FABRIS CO.

I YOU LOVE WE REWINGSOME ENGAGE CRAZIEST NACION DY NACIONE TOWN ROYMES RUNNWAY REAL MCCOY MICHAING BARY BRANCY ALMOSTING

HOOTIE & THE SLOWINGH CRACKED REAR VIEW SOUR ASTRUM LET YOUR OW LIGHT SHINE CRANGERRIES NO NEED TO ARGUE ILLINOISO ROOSTEWART SPEANIER IN THE WORKS WHITE

NEW

ANNIE LENNOK WEDUSA HOUSE COLLECTIVE SOUR COLLECTIVE SOUR, ATURE EAGLES HELL PREEZES OVER GOVER OFFSPRING SMASH shows WARIOUS ARTISTS FORREST GUMP encion WHITE ZOMBIE ASTRO-CREEP 2000 GOTTONIO

METS BATMAN FOREVER ANAMIC MONTSEL JORDAN THIS IS HOW ME DO IT FOR SHAMA TWAIN THE WOMAN IN ME MOREONING

UNCHARRED WELDOW WHITE CLIFFS OF DOVER

BOOM BOOM ... DUTHERS BROTHERS EXPERIENCE
COMMON PROPER PULP sure

DON'T WANT TO FORSAVE HIS HOW THAT THAT

RIGHT IN THE NIGHT FALL IN LOVE WITH

SCATINAN (SKI BA BOP.) SCATINAN JOHN HIS

HOLD ME. THRILL ME. US ISSUED FOR

SEARCH FOR THE HERO IN PROFILE

WISH YOU WERE HERE RECINES AND NAVE YOU EVER REALLY GREAT ACADES AND FRIENDS SCOOTER INC. PUSH THE PEELING ON REPRESENTERS HAVE BROSTE, HORST OU MICH! MARK TON 14544 SCHLIMPTEN COMFOY JOE SCHLIMPTE EM SCHEAM MICHAEL JACKSON JAKET JACKSON INC WONDERFULL DATS CHARLY & THEO LOWNORS

BACK FOR GOOD TAKE THAT HIS.
THIS MINT ALONE SONG FON JOY MERCHY
DU MUSST FIN SONMEN SEIN PRINCEN HOLA I MANNA 6 WITH U FUN FACTORY CO.

LICK IT 20 TINGERS TEATURING BY ALKE OWNO THE LIS ALCED GOMPIE WOLL ROSES OF RED RELLY FAMELY COS.
THE BOWER CHIESE SOUNDS FALL INTO MY
MINUD. RECOEFFICIONS SW.
THERE IS A PARKY OF 16000 SW.

NEW DOOFEN LICEGR, DIE DIE WELT NICHT BRA JEGG MICHAEL JACKSON HISTORY PAST, PRESENT

GREEN DAY DOONE NITHIN THE WORKS NO. BLORK POST POSTUME BRUCE SPRINGSTEEN GREATEST HITS CO-KELLY FAMILY OVER THE HUMP HOLDS ADJEMUS SONGS OF SANCTUARY IN WESTERNHAGEN AFFENTHEATER MEA PARADOSE LOST DRANCONAN TIMES AT

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HITS OF THE # U.K.

10

ITALY

AUSTRALIA (Australian Pacard Industry Assn.) C25/95

WOUTH MERRIL DAINGHOOD SOMME HAVE YOU EVER ROALLY. GRYAN ADMIS NO SCHEME TO THE TOTAL THE TOTAL SCHEME TO THE TOTAL THE T THIS AIN'T ALOVE SONG BOY JON MIRCON BACK FOR GOOD THAT THAT THE YOU SELONG TO ME JE JOHNON SHT GET CHANG KING COLLANS STRONG ENOUGH SHERFL CROW AM FVE GOT A LITTLE SOMETHING FOR YOU HAS

BUN AWAY MC SAN & REAL MICOY BHO EVERYBODY ON THE FLOOR TOKEN GRETTO PLEST SONT

IF YOU COVE ME RECOMMISSIONE DISCRESS
COTTON EYE JOE RESINEX MAG
THE BOMB! (THESE SOUNDS FALL INTO MY
MINO) SUCKETHERIS SOU CONT GIVE HE YOUR LIFE ALEX PRETY HER STIER OF LOVE RCK PRICE COLUMN SET YOU FREE N-TRANCE RETINAL CON'T STOP (WIGGLE WIGGLE) OUTHERE

SHERVE CROW TUESDAY NIGHT MUSIC CLUB HUA KAZISON PAINTED DESERT SEPENADE ADMONFORD PERMANENT SHADE OF GLUE CRANGERNIES NO NEED TO ARCUE YOUR

GREEN DAY DOCKET WARREN
CRUEL SEA THREE LEGGED BOG POLICOR
JOHN LEE MOONER CHILL GUT WITHHUM
T.I.S.M. MACHEMELLI AND THE FOUR SEASONS CORDNA THE RHYTHM OF THE NIGHT COLUMN TINA ARENA DON'T ASK COLUMN CHRIS ISAAK FOREVER BLUE WHITER MAX SNARAM A MILLION YEAR GIFL WHITER BRUCE SPRINGSTEEN GREATEST HIRS COLUMN REAL MICON ANGTHER NIGHT ING WHITE ZOMBIE ASTRO CREEP 2000 SONGS SROWISTONE FROM THE SOTTOM UP ONE MASSIVE ATTACK PROTECTION WHENCH SEVERCHAR FROG STOMP MURICIPALITY

SCATIGUR THA LOVE SONG BOYLOUT MERCURY
SWING LOW SWEET CHARGOT LACHSWITH BLACK
MARISAZO FEATURING CHINA BLACK MUQUALITY THAT LOOK IN YOUR EYE AL! CAMPEELL HAT YOUR LOVING ARMS GILL'E RAY MARTIN MICHEL A WRITTER SNADE OF PALE ANNIE LEWYCH HIA HOW I'VE FOUND YOU SEAN MAGUIRE 23 WE'VE ONLY JUST BESUN DITTY MOLEAN SURRENDER YOUR LOVE NIGHTCHWILLIES From

23

26 29

ING YELLOW TAUS ANY GRANT NEW FILL SE FOUND RAPPING 4-TAY COLUMNS NOT ANYONE BLACK BOX MERCHAN A SESSAR ON A SEACH OF GOLD MINE & THE THIS IS NOW WE DO IT MONTELL JORGAN OF

REVENEND BLACK GRAPE. BLACK GROPE LEXIS HOME CHEMICAL BROTHERS AMONOMIN KEEP LOVE TOGETHER LOVE TO IMPRILITY LOVE WILL TEAR US APART JOY DRINGON US ALL I MANNA DO JOHNNÉ PARRELL BERON

PINK PLOTO PULSE (M. ALISON MOREY SPICES country WAN MORRISON DAYS LINE THIS COLLARGE

> CELINE DIDN THE COLDUR OF MY LOW WET WET WET PICTURE THIS PRODU THERAPY! INFERNAL LOVE AND AMNUT LENNON MEDUSA HIA PAUL WELLER STANLEY ROAD SO DIES FOR HARLEY & THE WILLIES NATIONAL MYSTA KIRSTY MINCOLL GALORS THE BEST OF KIRSTY TAME THAT INCOMOSE BLSE NO.
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> PRANCISE LOST DRACONIAN TIMES WHIS FOR

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SWEETS CROW THE SCAFF HIGHT MURICIPLIES. GOLL WHELAN MUSIC FROM BINERDANCE THE

MINE AND THE MECHANICS REGIAN ON A BEACH OF GOLD WISH INCOGNITO 100 DEGREES AND RISING TAXAS

PORTISHEAD DUMMIT BOYAGA MICHELLE GAYLE MICHELLE GAYLE HEAVENE EADIGNESS THE BENDS NATIONAL ELTON JOHN MICE IN ENGLAND NOOF JUNET SOMERVILLE DARE TO LOVE LONGO THEN SEE FANDLUE CHAND FIRE ONLINE

SCATMAN SCATMAN JOHN BIG

6

SOMERE CRANBERRIES CLA 20MER CRANBERRIES 40,000
RESPECT ALLIANDE ETHING 1960A
TYPE GOT A LITTLE SOMETHING... MINE COLUMNS.
SCREAM RECIPIES LES MATINE SOMETHING 1960
FIA CROSSE TOUS LES MATINE SOMENS! OUBLIE ADVENTURE! NO SE FEATURING OVER MY SHOULDER MIKE & THE MECHANICS THE BONG! BUDGETHEADS IN

WHICOPS NOW JAVET JACKSON WHO SACK FOR GOOD TAKE THAT HE NAMEDIA MATATA JIMNY CLIFF & M LEGO A MEGAMIE MASTERBOY BARD BARN BARN CORCOVA POLICIAN A SIFE LIKE YOU EDWYN COLLING YMGA THIS AIN'T A LOVE SONG BON JOY MENOUTY HERE COMES THE., IN KANDZE COUMNA

PREDERICK GOLOMAN JONES OU NEW PORK PLOYO PULSE IN FRANCIS CARREL SAMEDI SOIR SUR LA TERRE CAMBERRIES NO NEED TO ARGUE 10,000 POLICE LIVE POYGAME INDIENS CHANTS ET DANSES DES INDIENS . Wilderson annual amount construction LIMPOUNDED WAS MITMANN NETV UNPLUGGED IN NEW YORK GOYDI OFFSPRING SMASH HAS

DIVERS IA HUNE HOAR! DEEP FOREST HONEIME COLANI.

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SINGLES
SCREAM MICHAEL MOXSON/ANET JACKSON IN
THE COLDUR MISIDE TI FI CAL NOW MISICAP
MOLD ME, THRILL ME, KISS ME, KILL ME 1/2 DANCING WITH AN ANGEL DOUGLE YOU DO MISSING PUTERTIONS OF THE PROPERTY.

ANSEL JAM & SPOON DANCE FOO.
THONK OF YOU HINGSFIELD ENDOUGHOUSE CLAP CLAP MAUSO PILATO & MAIL MONTH ALECIMS
20COMEND SPRINGENING POLICEM
PRO- MARRIED MARRIED IN COMMITTEE AND ADDRESS AND ADD TAKE THAT NOBODY (175 wa G. CRIGNAM DESTRIZZONE PARADISO NERCON BAP MANESTED COS. PINK FLOYD PULSE IM

1 PHIN FLOWD PICESE EM
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NOMI CHANDELINES NO NECO TO ANDLE MANO SPAIN (typisme) (199

DEMEAN MICHAEL JACKSON/JANET JACKSON JAK NO HAGAS EL INDIO, HAZ EL CHEROKEE CHERRY COKE DAN GASTY SCATMAN SCATMAN JOHN NO. SHORT DICK HAN MACHTO FONCE HA PUSH THE FEELING ON INIGHTCHAMLERS HAN

MOTE WAS ALDES HAZE LUCKERHORDS
SAMMER SAMAKE TAB BOTE HAN MICE
LICKET BOTHORDS FEBALISHED FROULE MANAGED
I BELIEVE COUNT ROTTANE MANAGED
THINK OF YOU WHIGHELD MOTHOR
ALBUMS

ALBUMS
ANTONIO FLORES CODAS MAS MA
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PIDIOS RMER HEGINTONIA. CRANBERRIES NO NEED TO ARGUE HUMO PINK PLOTO PLUSE (M LAURA PAUSHI LAURA PAUSHI DIODAY NEST ELTON JOHN MADE IN ENGLAND MERCURI EXED VENDAD ESTA MUY EIEN ESO DEL CAURO BRUCE SPRINGSTEEN GREATEST HITS COLUMN

HITS OF THE WORLD GLOBAL

EUROCHART HOT 100 613755 AMENIC SINCLES

- SCATMAN SCATMAN JOHN OR BACK FOR GOOD TAKE THAT
- NEVE YOU EVER REALLY LOVED A WOMAN! BITTAN ADAMS HAT UNCHANNED MELODYWHITE CUFFS OF DOVER PORSON SPECIAL STROME FLYINN HA 6 5
- THIS AIR! A LEVE SONG BON JOY! JAMESO CONQUEST OF PARADISE VANGELIS CHEMES
- 74-75 CONNELLS IN SELF ESTEEM OFFSFRING INNOVA ALBUMS TAKE THAT MORODY ELSE MA
 - TAME THAT THOSOTY CLUB, MA PHINE FLOOD PULLS ON CANADESSES HO REED TO ARIQUE MANO CELLING BOOK THE COLDING OF MY LOVE ON OPERSTRUG SHACKS OF MY LOVE ON LEGIS AND AND ON EPICATION OF MY GREEN DAY SOOKE OF MALE ONE SCREEN THE STANDAY OF STANDAY ONE SCREEN OF TEXAND IS CODE WILL I ON SCREEN MY SOOKE OF MALE. ELIS 1492-THE CONQUEST OF PARADISE

BELGIUM (Music & Media) 6/23/95 SINGI PE

- CONQUEST OF PARADISE VANGELIS ENTHER POUR QUE TO M'AIMES ENCORE CELINE GION SCATMAN SCATMAN JOHN 10
- THINK TWICE CELINE GION (NO.)
 HAVE YOU EVER REALLY LOVED A WOMAN! 10 SCREAM MICHAEL JACKSON & JANET MCKSON
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HONG KONG IFFI Hong Kang Georgi 6/11/95 THE LAST ALBUMS

EVEL CHAN YOU STAND BY ME HID.

TERESA TANG GREATEST HITS ACCOUNT VINUA LAI TOUTE MY EVERYTHING IN MY LITE.

- AMPON KINGS, PURE LESSING WITHOUT MACKY CHEUNG THUS LOVE PROGRAM VARIOUS SUPER COLLECTION VOL. 2

MUSIC P THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: When funk rock/hip-hop outfit Supergroove left here in Jamuary to play the Big Day Out circuit across Australia, sales of the local group's debut album, "Fraction" (BMG), were fast approaching 60,000 (quadruple platinum) and still rising. Since then, Supergreove's tour has taken it through Southeast Asia, where it notched up impressive performances in Malaysia and Bumbay and went gold in Indonesia (25,000 copies). Currently playing dates in Europe, the band heads to South Africa for six days on July 19 before returning to Europe for a sweep of the summer festival circuit. It then goes on to shows in New York and Los Angeles. As word of the band spreads, all signs are that its phenomenal success in New Zealand is about to be repeated internationally. In Europe, the band has been put on the BMG artist-development priority list, which means that every territory is submitting a marketing plan. And with heavyweight managementin the shape of Michael Gudinski of Mushroom for Southeast Asia, Australia, and New Zealand. and Ted Gardiner of Larricin (who also manages Perry Farrell and Tool) for the rest of the world-another piece of the puzzle is locked firmly into place. With that kind of marketing and management muscle and an album that has attracted serious attention worldwide, few observers expect to see this high-energy band return home for some time yet ... unforturately.



BULGARIA: Without an album to his name, Vassill Petrov was a fixture on the local club circuit until 1994. That was when his song, 'Shelter In The Rain," became the big hit of the year. Since then the handsome, 31-year-old singer, whose extraordinary voice is often compared to that of Frank Sinatra, has released no less than four albums, each in a different style. His debut, "The Other One. was declared album of the year at the recent Orpheus Awards, where he was also recognized to singer of the year. The debut was quickly followed

by an album of mainstream standards, "Castrol Presents Vassill Petrov," a collection of jacz numbers, such as "Duet," and an album of pop songs, "Petrov Sings Parmakov." CHAVIOR CHENDON

RELAND: Martin Hayes has been described as "the most important individual musician in Ireland today" by journalist Eamon McCann. Hayes is a young fiddler whose second solo album, "Under The Moon" (Green Linnet), mixes burn dances, jigs, reels, and hompipes. His father, P.J. Hayes. who also plays fiddle on the new album, was born in Clare County and became a founding member of the evidenced Tulia Ceili Band. Martin Hayes played in the Tulia for seven years and wor the title of All-Ireland Champion Fiddler six times before emigrating to Chango in 1965. There he switched to rock'n'roll, playing in a hand called Midnight Court before returning to his traditional roots. Hayes is not a composer, and apart from Junior Creham's song. "Farewell To Mil-town," a fidile duct with Randul Bays, the new album is composed entitly of traditional tunes. "Music is a language that gives volce to otherwise inexpressible feelings," Hayes says. "For me it is defined by the messages and feelings it conveys." Hayes is scheduled to tour England, Scotland, Norway, and Ireland in the coming months.

POLAND: "Dotyk" (Touch) is the long-availed debut album by Edyta Gorniak, the 22-year-old singer who was recently nominated in five estegories in the Fryderyk Awards, the Polish record industry's first music awards. Released by Pomaton EMI with

the ecoperation of Oren and Goldstur, the album's eleven titles offer a mixture of new songs and old favorites, all sung in Polish Supported by videoclips, such new numbers as "Jestem Kobieta (I Am A Woman) and the title track are sure radio and TV simpley hits, and the single. "Once In A Lifetime," or "To Nie Ja" (relessed in English and Polish versions), is one of the nation's best sellers. Best known outside Poland for her performance of "Once In A Lifetime," which came in second in the 1994 Eurovision song contest, Gorniak began singing in bands when she was a teer ager. In 1988 her sensational performance on a popular TV show called "Everybody Can Sing" set her enreer in motion. She was invited to take part in the prestigious Festival of Polish Songsin Opole and at about the same time began singing in the famous stage musical "Metro" (a version of which later played on Broadway). Some of the songs on her new album are from "Metro, in which Gorniak played the lead for four years and became a teen idol as a result



U.K.: Singer/songwriter/key/board player Vivienne McKone has chosen the live route for her secrecording a performance at London's Juzz Cafe. The jazz/soul artist, whose song "Fly" (B-side of the pop hit "Sing") became a club authem three summers ago, had a disappointing spell at ffrr, the label to which she entrusted her critically acetained, self-titled debut album, produced by Stewart Levine. She is now signed to independent label Boogie Back (co-owned by her brother Ernie McKone, bassist for Galliana). Her mainly midtempo Jazz Cafe set featured songs from the debut album, such as "I Warna Get To Know You," alongside new material including "Heaven Won't Ascend Me" and a jugatimic instrumental, "Hearts And Lives," co-written with suest flutist Gary Barnacle, McKore also sang a selection by "artists who have inspired me," including a version of "Summer In My Eyes" by singer Noel McKoy, who was in the audience. The album, to be called "Souled Live," scheduled for September release, has "a different feel, and it's a ouck way to get an album done," the singer explains. "We're dealing with songs and live musicianship." Ernie McKone arids, "It's not about programming or production. That's why a live recording made sense," EWAKI

French Charts Return To TV; Industry Seeks Better Profile

BY EMMANUEL LEGRAND

PARIS—Following two years without proper media exposure, the sales charts are back on Fresch TV and radio. The music industry is delighted, despite the fact that the charts are not being given prominent media attention.

In the last week of May, French public TV chancel France 2 hunched its late-night weekly chart show on Fridays, while national private ratio station Europe 1 started its new weekly singles chart show, aired on Saturclay afternoons. An albums chart show will start in early July on FM network Europe 2 part of the Europe 1 modes group. All shows have a countriew of 100 rules in the Countries of th

The shows mark the return of French charts to national radio and TV after a two-year histus. The charts were compiled and fained by Europe 1 and pay TV channel Canal - from 1884-88, but when these partners pulled out, the industry had to start from seratch with new mellods and funding. Ironaulty. Europe 1 was one of the first to lamnch a new chart show, although R dropped comton of the chart of the char

two years ago.

All broadcastars using the chart
signed a deal with French music industry organization SNEP (the
between the state of 1FT) and independent producers group UTT,
due the shows. The charts are 6named by SNEP and based on a
sample of stores equipped with
point-of-sales systems monitored by
market researchers IPUP and TileLee. The poduction of the charts a
sound 10 million frames a year (82 million).

Europe 1 said the charts are

GEMA INCOME UP 6% (Continued from page 84) be distributed by 3,99% from \$734 million to \$777 million. This smoont will be distributed among copyright corners throughout the world from

Germany, where music from all around the world is played and his countries and the second to the sec

Kreile says, "Given the general coonomic climate, we expect revermess and costs in 1965 to produce at least the same distribution sum as in 1984," GEMA's annual general meeting was due to take place in Munich June

GEMA's annual general meeting was due to take place in Munich June 26. wolfgang spans

The exchange rate need in this story in 14 German marks to the slotlar.

policy, based on diversity' and will be "dedicated to music and to the artists, authors, composers, performers, both French and international"

formers, both French and international.

For the French music industry, this increasing media exposure is seen as a way to relaunch interest in music and boost record sales. To date, there is no evidence that the media bibt has had any effect on re-

Frustrated by two years without that so my the French mode industry welcomed the launching of the new late-sight chart show, the the new late-sight chart show, the evening than nothing, says a receivable evening than nothing, says a receivable evening though evening than nothing, says a receivable evening than nothing, says a receivable evening though sings organization Mediametric, the show is only watched by 120,000 viewers on average. "Even up celldrem are addeep at this time," jokes independent producer Francis Drevlinderendent producer Francis Drevlation of the producer francis of the producer f

Patrick Zelnik, president SNEP, says that "the simple fact that our charts are exposed on TV in itself is positive." He adds that he is avinced the situation is temporary. "We have a very good relationship with France Télévision, and we have been given the guarantee that the show will be sirred at midnight with the new schedule in September. We have a real partnership with them. And what also interests us is that there is a general interest from France Télévision to increuse music programming on their channels. And we feel that this will benefit the

whole industry."
Frame: Telévision and Time
Warner Inc. signed a co-operation
deal the January. One aspect of the
deal, signed by Time Warner chairvision provides I dear Priver Elkabbach, is the development of maintain
programs on France Telévished
programs on France Telévished
rection. Other partners in the venture are U.S. Ty depotation compage Regerey and Song Monte.

pany regency am Sory susset.

Louis Berjot, scheduling director
for France 2, says the charts are part
of a wider anterest in muste program
ming and aim to attract younger
viewers in the 13-53 demographic.
Weekly programs dedicated to must
will increase from almost zero to
eight hours a week on the two public
channels, of which charts will rence-

sent only one hour.

Beriot aspa that French public TV
had lost "its copacity to attract, preent, and expose talent, especially
now taken." He adde, "We want musite to become one of the driving genres on our channels. Our goal is also
to promote French acts. Elakario
told our partners that French content must not be loss than 40° or
total musical programming. We want
to experiment with new shows and

not just be a pipeline for videoelipe."

Beriot says that these experiments could lead the partners to lauxeb a music channel. Music channel MCM-Euromusique is already operating in France and Europe on

Campus Radio Brings Labels Back To School Freewheeling Formats Help Establish New Bands

BY LARRY LeBLANC
TORONTO—Canadian-based record

TORONTO—Canadim-based record labels are increasingly targeting eampus radio stations to launch grassroots alternative-stried acts.

While Canadian earnpus radio has traliboally provided an early launching ground for emerging talent here, only in the past year have label executives, many with campus radio backgrounds, stepped up promotional activities at about 50 stations operating at universities and community col-

logos acroso the country.

This activity includes substantially
boosting servicing of product to additional campos stations, hiring students part time to supplement inhouse premotion, and readily providing product for contests and opportutibles to interview artists.

"Campus radio is being more exploited because (those stational) new represent the dominant musical style in the marketphoer," says Bobby Gale of Toronto-based B.G. Enterprises, witch launched Canadan acts Moist and Rusty with strong support from

"Without question, the [campun market has changed recently," says Peter Diemer, VF of material presention for EMI Makes Canada. "A let of marie that was ease left of center has account and company radio is now more in-time to a lot more of the product was brane. And the same time, most campus outlets are now better organized. They now regularly mad playlists to the [insure] tracket and keep labels in the properties of the playlists. The properties are properties and the properties of the playlists to the [insure] tracket and keep labels in Pollopating the manipatersons see-

couse of such alternative acts in Navarua, Nive lich Nail, and Ford He Wet Sprecket, all of whith received early support of campos radio, labely many super and campos radio, labely mainternam moiest tours shifted in-warral alternative most, labels came to realise that campus radio could previate the wide the superiorities to lamed. "More informative in main got into the mainternam, labely saidedly radio label, and the said labely saided and labely said labely said

and or induor community and an account can pop [into the mainstreams]. "A decade ago we had no tangible evidence that [campus ratio airplay] could translate into the next [ratio] level as we do today," says Randy Letnos, sensor VPGM of MCA Bee ords Camada. "We cut our teeth at community facility with fallerthination."

campus [radio] with [distributing] Cargo three years ago and by developing Nuvana."
"Campus radio has abrays been our No. 1 supporter," says Stephanie

No. 1 supporter, args Stephanie Hardman, national promotion and publicity manager of Cargo Elecords. He Montreal-hand distributer and label that handles such U.S. abrenative acts as Archers of U. Louf (Allias, Bender (Funny Car), Pennywise (Egi othiches) are currently popular at Camphi, and Fugat (Dischers), and Cargo and Cargo Cargo (Tarlon, Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo Cargo (Tarlon, Cargo (Tarlon, Cargo Cargo

the U.S., which it slightly resembles, Centidian campus radio is fazzy as a format. Industry figures say it's difficult to determine what acts fit the artlat- and mosic-driven format or evento-evaluate the impact of airplay there. Nor are campus programmers impressed with major-label promotional

"It comes down to the fact they're record comparison and they're big record companies," says Craig Elliott, make director of 500-cent CJSR at the University of Alberta in Edman they compared to the Comparison of the theory of the Comparison of the Comparison of the Comparison of the Comparison of the about a great new alternative set, and I haven't seen an indic cassettle by those or seen them play around here, these or seen them play around here, these or seen them play around here, the comparison of the Comparison of the Raide Western, which occurres on the

University of Western Ontario cara-

GALE

figures here say that while there is more crossover between campus and mainstream formats now, they also point out that many campus preentime to steer clear

pus in London,

Some industry

Ontario.

many campus programmers will continue to steer clear of playing music on mainstream stations. "Campus radio in Canada is close to 1906 li free-form, progressive FM ra-

treen mainstream and campus radio physicists, campus programmers will likely remain far more receptive than mainstream programmers to emerging most al trends.

"The main thrust of exposure on all the Beastle Boys alltums has been

"The main thrust of exposure on all the Beastle Beys albums has been campus radiu," says EMT's Diemer, "Without campus radio and juntional video network] MuchMusie, I don't think we would have had a doubleplatinum record [200,000 units] with "III Communication."

"Campus is an avenue for dub mix culture right now because mainstream radio basn't got into it, except for Portisheed." adds Virgin's Brock. "I've got (dub-styled) records by the Earthling and Dread Zone coming out, and campus radio is the place to take them mixelly."

take them minally."

The immense diversity of campusradio stations' playlists makes it difficult for labels to plan a pronoutional campuign targeted at the format.
"You can't really work campus radio," says Dienner. "You insure that the programmers have the music you think fits their format, and they will gravitate to what fits their format.

bles. And, for the most part, campus radio as a si album-oriented. You can't work a fairling specific single. A single will only get feature airplay here and there." even Ecchi contends that few campus programmers are being influenced by

label pressure. "If there's one thing that strells like failure and feels like death [it's] getting the real bay hard sell from a label," he says. "[Record isbels] track crap really, really hard. Conversely, with music that's good they don't do follow-up calls. If it's good, it gets played."

Nat Merunda, director of national promotion for Sony Music Entertainment (Canada) says that his company will become even more aggressive with campus radio, Sony is launching a college marketing department in mid-July. "Our sessee is going to be broader

"Our scope is going to be broader than what we've done previously," Meranda says. "We're going to get more active in campus life. We've going to hire 10 second-year university students and get very heavily into alternative media and retail and the Internet."

MCA Becords, like Soay and several other labels, also has hired unieral other labels, also has hired university and college students to supplie ment in-house staff effects in buildings further awareness of the rocker. Lennox is excited about the strategy. "We've hired six university students of the deprenance of the strategy and the strategy and work with the campus stutions," he work work with the campus stutions," he says. "These street rees there come

though (campas) airplay might not translate into immediate soles, certain records [with feedback] will jump above the crowd, and we can then prioritze them."

Once having established new releases at campus radio, labels will, before servicing album rock programmers, first try to get sirplay at the few modern reck stations in Canada.

Those are Ontario FM stations CFNY Torrotto, CKEY Niagara Falls, and CIMX Detroit.
"Modern rock is the next evolution of campus radio," says Lenno. "If we sent eight records to campus and have strong feedback on three of them there they'll be one three priorities at

modern rock [radio].

"We began Elastica ["S/T"] at campas and werent on with it to sell 44,000 copies, and we've just taken KMFDM ["Nihif"] from campus to modern rock [radio]."



V ANCOUVER-BASED booking agency S.L. Feldman & Associates and New York's Luttle flig May Booking have formed a partnership conpany snamed lattle Big Man to represent each other's acts in their respective territories.

The flirst project under the partnership noise Sweah McLachlin with

the Chieftains for a tour of U.S. venues this summer.

Big Daddy Moves Into Independent Distribution

NEW YORK-Can the independent label sector support yet another national distribution company? That's the ques-tion that Big Darkly, a Maplewood, N.J.based distributor, plans to answer as it moves out of the start-up phase into becoming a fully operational commany. Big Daddy was fathered by Burt Goldstein and Door Buil, who formerly were executives with Landmark Distribution. Nick Maria, a longtime sales

executive with Atlantic Records, has joined the company as a partner and will head up the sales effort. "There will always be opportunities" in the independent distribution sector, Goldstein. For instance, he notes that Alliance Entertainment Corp. recently agreed to acquire Independent National Distributors Inc., and when that deal is completed, Alliance will probably have about 800 labels going through its three distribution arms INDL AEC Music Distribution, and

With the consolidation at the independent distributor level, there is going to be fallout," Goldstein says, "The hottom 50% of labels handled by any big that is the nature of the business. No one company can handle so many la-

their label portfolios, and that tren

keeping units, a distributor can focus

He points to his own experience at Landmark, "In 1991 we had 21,000 SKUs and then began rutting back on labels. By 1998 we were down to 5,000 SKT's, and that was our most profitable year. And so kibele use out on least actaly. lished distributors, Goldstein hopes they find a home at Bir Duddy. Landmark, for which Goldstein served as president and Ball served as CFO, closed its doors but year, citing

ruptcy petition signed by Tommy Boy,

labels didn't prevail in proving their reduced number of records. Goldstein case, and por the trial is in the damages. Meanwhile, Goldstein and Bail deridad to re-center independent distribution. The two acquired the systems, warehouse racks, and office emigment

from Landmark and set up shop. The communy began operations in a 5,100square-foot warehouse about five months ago. While building its infrastructure. Big Darkly took on some labels on a nonexclusive basis. In the last two months, the company pressure from an involuntary bankhas been working on signing labels on an exclusive basis and now claims to

With the signing of national labels. Goiristeen and Bani recognized that they needed an experienced sales system to open the doors at major accounts. They sur they are glad Maria agreed to come In addition to established labels. Buil

says Big Duddy hopes to work selecplayers in independent distribution

tively with start-up labels that might not "get the time of day from the large He aids, "I think we fill a niche. We have a lot of experience in distribution and hopefully can attract those labels He will not only help market those that need hand-holding." types of bands but will have a say in In selecting new and/or growing la-

Allegro All-Stars. Portland, Ore.-based Allegro Corp.'s 1995 Classical Conference at Segamore Resort on Lake George, N.Y.

draw more than 100 attendees, representing 23 classical record labels, numerous classical retailers, and Allegro's entire sales force. Each of the record lebels gave a half-hour marketing presentation. Music awards were presented to Doran Recordings, For the last few years, some of the Testament, Collins Classics, and Channel Classics, the awards were voted on by the attending retailers pror to the conference larger distributors have been pruning Sales awards were also presented. Shown in above left photo, Jerry Schrager, Allegro suburban New York sales rep, left, accepts the merchandiser of the year award from Allegro president Joe Micalief, in above nohi photo, Manhattan sales wo continues. By cutting buck on labels Gerald Benison, left, receives the salesman of the year award from Micallef. In addition, Defroil sales rep Sean Hokey, not and, consequently, the number of stock-

Wherehouse Trying To Shore Up Shaky Finances profit margins in the quarter. Wherehopse continues to be in the hosiarree to force actions to rollect their

pictured, won the buildog of the year award for tenacity and determination

 BY DON JEFFREY NEW YORK-Wherehouse Entertainment, the beleaguezed music retailer has received a new deadline of Sept. 30 to restructure its finances. Although it has made some improvements through cost controls, accounting changes, and greater soles of high-margin used products, these messu to prevent default on its loan agreements amid continuing price wars and

a sługgish economy. The chain-which operates 345 stores expects to decrease its store count by 10-20 stores this fiscal year. The company has stated in financial reports that it "will require same-store revenue increases in order to generate growth" in its overall revenues and, thereby, profits But that goal will not be easily atrined. Although sales from stores open at least one year rose 3.4% in the fiscal

year that ended Jan. 31, they declined 8.9% in the first fiscal quarter, which ereled Arreit 30 In the first quarter, Wherehouse reports a net loss of \$7.4 million on revenues of \$104 million, compared with a se of \$5.6 million on revenues of \$113.9 million in the same period last year The commune attributes that decline to a lack of hit records, a decrease in sales of video games, and increased competitive pressures. The chain also says it experienced a decline in gross

filing with the Securities and Exchange Commission (required of the privately owned company because its bonds are publicly traded) shows that despite a hage \$162 million net loss in the last fiswement in profit margins. However, that was in large measure due to sales of used CDs and rentals of videos, two lines of business that do not proposent. a large proportion of the company's my-For the fiscal year that ended Jan. 31, Wherehouse's gross profit margin on

A look at Wherehouse's arrural 10K

merchandise sales rose to \$5.9% from 34.87. That occurred despite pressure on margins from such factors as the shift in consumer demand to low-margin CDs from cussettes, promotional pricing on masic releases, and markdowns on video games to liquidate excess sup-The high margins on used CDs and other resolvet which are not used in a majority of Wherehouse's stores renvided a countereffect to those factors In addition, the gross margin on ental of videocusettes and video games increased to 61.2% from 44.5% at that was mostly due to an account-

cal year. By total debt as of April 30 was ing change for amortization of the cost of video rental inventory. Thus, the sharp gain did not indicate an improve-Unlike many large music chains.

rent videocussettes and video pures. The company says 82% of total revenues are derived from sales of product and 189 from rentals, Bul rentals are clearly on the decline. In 1991 they acnted for 22% of total rev The product mix for fiscal 1996 was CDs, new and used, \$289.7 million; ex settes and other music, \$94.2 million; new videocussettes, SSAS million; video some software stal bumbours, erroral merrhandise, accessories, ticket commissions, and other, \$49.8 million; and video and other product rentals, 890.1 million. Revenues for the year rose to \$499.6

tress of creatals. About 75% of the stores

million from \$471.8 million the year before. Some-store sales rose 3.49 The company's net loss of \$162.2 million for the fiscal year that ended Jan. 11 (compared with a loss of \$42.1 million the year before) was principally due to \$2.00 5 million worth of write offs the retailer had to take to reflect the declining color of ecots. Because of its losses, the company was in definit on certain financial from agreements through the end of the fis-

It has been renegotiating its loan reenents and received an extension though it is difficult to determine a prefrom June 30 to Sept. 30 on waivers for eise each flow figure for the chain (beany violations and defaults. As part of this "standstill agreement," lenders cause of the way it accounts for

its operations. The company has a \$4 million bank line of credit, of which \$40 million was outstanding on April 30. Wherehouse's problems began with the severe recession in California where 78% of its stores are located, But as the state's economy began to in prove, Wherehouse's fortunes did not Management turnover was a problem, but Wherehouse, like other music retailers, has been a victim of the continuine rarice wars. It is not the only music retailer to lose money, but because its

financial situation was shakier to begin

interest payments and to allow Where

house to continue borrowing money for

with, it appears to be tectering further out on the edge. The chain closed the fiscal year with the same number of stores, 347, as it had the year before. Four were opened and four were closed. The new stores runged in size from 1,528 square feet to 12,000 square feet. The initial cash investment to open them runged from \$70,000-\$205,000. The company also remodeled or expended % steems Of the 367 stores, 274 were in strip centers of ee-standing buildings at year's end, and 73 were in malls Its expension has been franced by

borrovings and internal cash flow. Al

(Continued on page 90)

A&R-driven and will seek labels with credible music that are much to more to the next level. To do that, Geldstein says Big Duddy will attempt to recruit employees who not only have expert ence in marketing or promotion but are also experts in various kinds of music. "In hip-hop, we hired Rich King, who we were going to call director of urban A&R but whose title is simply the hiphop guy," Goldstein says. Another staffer, Tony Poulas, has a significant background in triple-A radio promotion.

whether Big Daddy should try to sign labels that concentrate on that gener-So far, Big Durkly has signed a tional distribution deal with New Orleans-based Monkey Hill Records which has an eight-album catalog that includes titles from the Continental Drifters and the dB's. That label will is

sue six new albums before the end of Also, Woodland Hills, Calif.-hausel Beachwood Records has come abourd, beinging with it albums by former Monkee Peter Tork and the House wives. In addition, Geldstein says, got what we believe will be one of the premier alternative labels in Walk Away Records, which has an album from a band called Squash, made up of

Moreover, Goldstein reports that Big Daddy has signed a deal with Bryon Chase, president of Sooiled Brut Records. On July 12, that label will issue a 12-inch single from Father MC titled "Sexual Playground," which Goldstein predicts will be a big record. Other labels in the fold include Safety Net Records, owned by Rob Roth, and Schoolhouse, a label started by furner Billhourd alumnos Bob Rentero'n that will issue un albom from a boby band

called Outers In signing labels, Big Darkly is tool ing its infrastructure, which has a good head start thanks to the Landmark avsterns it acquired. "We have all the tech nology we need, including EDI felectronic data interchangel and drop shipment capabilities," notes Bail. So far the company has eight emp ees, but as labels are signed the compuny will add staff. "We are running on a local area network that can accommo date 100 people," says Ball. Similarly "our warehouse will handle up to \$10 million in annual sales, and then we have expandable space," which will allow Big Duddy to handle further Big Daddy systems allow the com-

pany to provide its labels with detailed sales analysis and inventory reports But Goldstein and Bail recognize the need to apprade in that sees. "We are setting up our system now, so labels can modern in and see their sales." Buil we plains. "We are working on the security elements to make sure labels can only access their own titles In addition to all of its expertise Goldstein touts one more feature that he claims will distinguish Big Darley from the competition. We don't have voice mail," he says emphatically, "We

don't believe in it and never want to

have it. You can talk to human beings

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SPEAKING OF MUSICIAND, the

Best Buy, Circuit City At War; Bain Bids To Buy Alliance?

OOKS LIKE like the price war is heating up again. According to reports, Circuit City, the Richmond, Va.-based electronics chain, is offering all single CDs for \$10.88 as part of what is believed to be a monthlong sale. In response to this, Best Buy, which recently raised CD prices by \$1, has dropped back to \$11.99 in markets where it comnotes with Circuit City. More on this as it develops.

WHO'S ON FIRST: Financial column not Dan Dorfman recently reported that a hidder offered \$9.50 a share to buy Allance Entertainment Corp., but was turned down Although Dorfman didn't name the suitor, reliable sources say it was Bain Capital, the company that recently bought into Allience, purchasing 1.5 mil

lion in sharefrom the depart. ing Bruce Ogilvie as and as an additional 1.885 million preferred shares in an Alli-

buy Alliane.

ance subsidiary Bain's Robert Gay foiced the Alliance board of directors at the time of the purchase. It will be interesting to see if, after Bain becomes more familiar with the company, it comes up with a streetened offer to

WORDS OF WISDOM: Retail Track was recently eleaning out old computer files and came across this little (unused) nugget from this year's National Assn. of Recording Merchandisers conven tion. In his address at the meeting, then NARM president Scott Young noted that the computer-came business had come up with a ratings system. Although the record industry has already responded to criticism about heries and placed parental guidance stickers on appropriate titles. Young said, the muor industry shouldn't let down its cound on the issue of bries. "The computergame rating system) may not be better than ours, but we should look at it," he stated. "The [lyric issue] isn't in our face now, but it will come back to us. Three months later, Sen. Bob Dole

started tossing verbal bombs at Hoflywood and the music industry CELEBRATE: On June 18, Martin Spector, founder and chairman of Miarthused Spec's Mosle, turned 90 years young. On June 19, he did what he abrave does on Mondaco: he went to work at his office in the back of the

Spec's outlet in Coral Gables, Fla. HOT SIDES COMING UP: The Musicked Group has arrequired that its independent record label, Orchard Lane Music, has signed some acts and it gearing up to release albums in July or August. According to a press release, Orchard Lane has signed This Perfect Day, a con-rock hand from a small town in twethern Sanden, and the Blenders. nn a empelia stroup from North Dakota. Orchard Lune is distributed by M.S. Distributing.

company recently announced that its

book division had passed \$100 million in sales. The company's Media Play and On Cue divisions, which run 52 and 59 outlets, respectively, carry books. At Media Play, the book product line generaces 20% of sales. As part of its growing insulvement in books, the company has promoted Mary Henderson, who joined in 1992 as divisional merchandise manager, to VP of the book division.

HITTING THE ROAD: The National gracing up for its fall conference, which will once again be held at the Arizona Bilimore in Phoesix. It will kick off Oct. 20 with the conference for the independent sector, which will run through Oct. 22. A combined one-stop/rackjob ber conference will follow, running Oct.

Nest year, March 22-25, the annual convention will be held in Washington, D.C., at the Sheraton Washington hotel. In addition to the usual business sessions, a "gala concert for Congress will be staged at the famed Constitution Hall, according to a

no retailers' con-

ference this year.

NARM press release QUICK ONES: Last month, Harmony House opened its 38th location in Bioomfield, Mich . . . The Jazz Record Mart, which has spent the last 32 years doing basiness in the Grand-State Building in Chicago, has moved to new location on Wabash Avenue. The new space measures approximately 8,100 square feet: this is double the size of the old store. The new location inchoics a book and magazine departsize reference library of sister company Delmark Records; an expanded video Herery of inspace play ecology and exnunded sections for gropel, salsa, world music, and other genres.

MAKING TRACKS: Joe Parker, who joined EMI to head up the label's sales efforts, has been busy putting toether a staff. So far, Risa Bridges-Hall, formerly with CEMA in Chicago, has been named Michaest regional sales representative; Denise Willis, formerly with Zoo Entertainment, has iniped as Southeout regional rest and Alyssa Levy, formerly with Mercury. will join as Northeast rep ... Russ

Martin, formerly with Miramar, has joined Entertainment Distributing Inc. as national director of sales and marketing, EDL based in Eugene, Ore., is a distribution company that specializes in servicing wholesale clubs, mail-order companies, and other nontraditional music outlets . . . Steve Wiley, previously an area manager for Wherehouse Entertainment, has been named GM of Zia Records, which runs seven stores in Phoenix and Tueson, Ariz. ... Bruce Ogilvie, who recently left Affance Entertainment Corp., was among eight winners of the entrepreneur of the year award handed out by the Orange

County, Calif., office of Ernst & Young.



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Women Helping Women With 'Global Divas'

Rounder's Female-Artist Compilation To Benefit UNIFEM WOMEN OF THE WORLD: What

on Earth do Marlene Dietrich, Djur Djura, Lydia Mendoza, Marian Andersun, the Mahotella Queens. Patsy Cline, Miriam Makeba, Edith Piaf. Aretha Franklin, Värttinä. Celia Cruz, and le Mystère Des Volx. Bulgares have in common? Well, they're all female musicians

But they also, along with 30 others, will be featured on the Rounder Records compilation "Global Divas," a three-CD set scheduled for release

ome of the proceeds from the package, which is being issued to coneede with the United Nations Fourth World Conference on Women to be held in Beijing this fall, will be donated to the United Nations Devel oment Fund for Women (UNI-FEM), a nonprofit organization dedicated to providing support and services to women worldwide.

"Global Divas" was conceived by Brooke Wentz, music director for ca ble sports network ESPN. Wentz has moonlighted as an album producer in the past, and her work on Ellipsis Arts' best-selling world music compi-lations "Global Meditation" and "Global Celebration," which have sold a combined total of more than 95,000 units, uniquely qualifies her for her

present task Wenty has been a member of UNL FEM for over five years and initiated the "Global Divas" project with art director Bonnie Butler. She says that the Rounder compilation is designed "mainly to get people to donate money to set up infrastructures for women in the Third World." She had originally thought about putting together an African music

compilation, but she says, "I thought,



by Chris Morris

well, African music is a little too small," So "Global Divas" will encor pass 42 selections by a diverse group of international performers, all of them women "I chose this music because I enjoy

it, and I get a really uplifting feeling from it." she says. Some of the material, such as the

tracks from the Mahotella Opens and Makeba, has never been re in the U.S., while a cut by Bob Marley's mother Cedella Marley Booker has never been released at all. Joni Mitchell and Linda Ronstadt have already contributed notes for the package, and Wentz hopes to enlist other performing women to

write for the set "Global Divas" sounds like a noteworthy overview that will support a righteous cause. Bravo to Wentz and to Recorder

QUICK HITS: Contract Record Co. hocken, Pa. The indie imprint, which is handled by M.S. Distributing in Hanever Park, Ill., is a partnership between Keyon Glickman, head of business affairs at Ruffhouse Rec ords, and attorney Edward Toptani Hardcore rap icon Schoolly D's album "Reservoir Dog" is among the company's first releases ... Lemmy

er fans take note: Flag Way. ing fave Motorbead has been signed ing lave Autorities in as teen signed to metal specialty label CMC Interna-tional in Zebulon, N.C. The group's first album for the company, "Sarri-fice," will be rulessed July 11... Fontainbleu Entertainment, a new label launched by songwriter Rafael Fuentes in New York, bows this month with a debut solo album by former Johnny Winter side man Jon Paris; guesting with the singer/guitarist/harp player are planist Johnnie Johnson, the Uptown Horns, and Anton Fig of the CBS Orches tra from "Late Show With David Let-

Also new is PC! Music, a San Diego (Continued on next page)

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Sky's The Limit As RainBow Records Pursues Expansion

■ BY CATHERINE APPLEFELD After existing as a single-store operation in Newark, Del., for 14 years, Rain-Bow Records is now seeking its not of gold via seven stores spread throughout Delaware and the Philadelphia suburbs.

RainBow came into being 18 years. ago when founder and president Joe ovell, then a high school chemistry teacher, began to explore other ele-

eres, of which one, a 10,000-squar foot site in Dover, Del., will be the biggest record store on the DelMarVa per insula, which comprises Delaware, Maryland, and Virginis, according to Maxwell. He plans to open an additional three next year as well, in markets that are a little bit smaller than the current locales. 'We really are not restricted to any one area," he says. "We say thinking about expanding in the state of Pernsylvania, Lancaster, Harrisburg, Reading, Those are the types of middle markets we will look to be developing.

real estate opportunities.

ments of his life. "Enrollment was drop-"We're really looking at going much ping at the school, and they were losing further afield than the local area. teachers," he says. "It appeared I might well adds. "If you cluster a lot of stores be the next to go at some point, so I hastogether in one area, you run the risk of ically opened the retail business in selfhaving your market hurt when people treuit City and Best Buy come in Although Masswell remained in teachin full force

ing for some time after cutting the rib Although there currently are no Best bon on RainBow's flagship store, his love Boys in RsinBow's market, Maxwell of the business eventually got the best considers Circuit City a formidable conpetitor, like the Wall and Borders are, of him and he moved over to RainBow full time. The company opened its sec-One area RainBow will probably not and store in 1991 and has been in an agbe expanding into is Maryland. "It gressive growth cycle ever since. seems that one of the most difficult on-We had only one store until four ess to de husiness in is Raitimore. Wash. years ago," Marwell says, "I guess what ington," he says. "So that would be very



The new Dover store is typical of the RainBow blueprint, Maxwell explains, noting that the stores average in size from 6.000-12.000 source feet, "We have stores of several sizes, but I think we'll end up generally settling on the 9,000sourre-foot range," he says.

Regardless of store size, a focus on breadth and death of product has a RainBow principle. "We're a real music store music store," Maxwell says. go deep on catalog, and we carry just about every genre. We believe, and al ways have, that selection and location are the primary driving forces for customers. Of course we are very competitive pricewise, but I don't think we could be as successful as we are without such a wide selection."

Alternative and modern rock are big sellers for the chain, but it also does well with other genres such as international blass, jazz, and classical music. Classica has proved so successful, in fact, that RainBow opened a classical only outlet in the university town of Newsyle Aside from being genre-friendly RainBow still stocks plenty of viryl, "We carry a lot of 12-inch and 7-inch viryl," Maxwell says. 'We also have a very

have remained good in that area because other people are getting out of them. Besides music product, RainBow also does a considerable business in T-shirts becomises and CD-ROMs in two of its stores. 'We're just learning that business," Maxwell says of the newer formats. 'Once we finish the Dover store. we probably will turn our attention to bringing some more of those products

Its hearty product mix notwithstand-

into the other existing stores.



company to carry a full selection of inventory

ing, Maxwell says the key to RainBow's success lies with its employees and the enterprising way in which he has instilled pride in them. "We are a corporation, and all of our store mangers own stock in the company," he says. "And it I had to sum up why we are successful it would be because we have very loyal people. And I believe that part is beuse they are all owners in the com-

Along with Maxwell, other notable RainBow people include 12-year em ployee Owen Thorne, who manages warehouse and inventory control, Kristi Dowdell, a Wilmington, Del., store man ager who has been with the company eight years; and Joe's brother Jim Max well, who came on board several years back as vice president and secretary.

WHEREHOUSE TO SHORE UP SHAKY FINANCES.

(Continued from page 87) measure it was about \$10 million last year. The year before, it was \$50 mil-The company says that income from large cassette tape section—each store operations (if noncash charges for amhas over 14,000 tapes-and our sales

ortization and restructuring are ex-cluded) would have been \$16.7 million last year, compared with \$8.4 million the year before. That increase in profit came about through a decline in selling, general,

resent the company's overhead. There were a number of lavoffs and firings during the wor. The SG&A actually declined last year to \$188.7 million from \$196.6 million the year before. Payroll expense fell by 2.1%.

amortization and depreciation), by one In its 10K, the company notes, "All estegories of payroll, including store, administrative, and distribution center payrolls and the related payroll overhead costs, were lower as a percentage of appropriate net revenues due to head count reductions and other expense con

> Wherehouse's top executives are Jerry Goldress, chairman/CEO; Bar-bara Brown, senior VP, sales and operations; and Stephen Brown, senior VP, general merchandise manager. Former chairman/CEO Scott Young resigned in April over differences with the board of directors about the company's strategic

About 96% of the company is owned by Merrill Lynch and its affiliates.



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DECLARATIONS OF INDEPENDENTS

label operated by former EMI marketing director Corbin Dooley and onetime Atlantic director of financial and strategic planning Paul Brinberg. Initial signings include Missis sippi alternative metal act Another ociety and Jack Johnson, whose style is described by the label as "dis-torted soul." The partners insist that political correctness has nothing to do with the label moniker, which is de rived from their first names ... Los Angeles residents may want to hop down to the SST superstore in West Hollywood, Calif., on Wednesday (28), when former Mary's Danish vo calist Julie Ritter and Iris Berry of the Ringling Sisters perform spoken-word material from their current New Alliance releases "Medicine Show" and "Life On The Edge In Sti-lettos." The event is part of the store's ongoing "Word Wednesday"

LAG WAVING: You know that the hard-touring hand Bracket's road diet consists of the major sunk-food

roups after eveballing the credits of its new Caroline album, "4-Wheel Vibe." The Forestville, Calif., nuartet thanks no less than 10 fast-food

chains on the package. "We cat a let," explains guitarist Larry (who, like his bandmates, goes by first name only). "Everybody's got a special deal, so we hit everywherewhoever's got the 99-cent items. Larry is calling from Pensacola

Fla.; the group, which includes singer/guitarist Marty, bussist/vocalat Zork and drammer Ray is touring the South and Southwest in sunport of the new album, its second for

Though Bracket has been together for six or seven years, the association dates back a long time: Larry notes, 'We grew up since kindergarten together While the unit got its start playir

an unlikely set of Tem Petty and Rolling Stones covers, its members, grew up listening to music ranging from the Kinks to the Ramones to AC/DC, and Bracket's nunchy.

wound-up sound closely resembles that of another Northern-California outfit, Green Day. Larry is himself nonplussed by the

imilarity: "This is how it turned out. We did it this way before we heard of Green Day ... It's one of those things. When [pop-punk] gets unpop ular, we'll still be doing the same thing.

Currently on tour with Fat Wreck Chords act Tilt. Bracket will be making U.S. appearances for the next

month. However its muchanek won't Larry says, "As soon as we get me, we go out with Evereleur. Then we go out with SNFU. Then we

go back to Europe. We pretty much won't be home all this year." The band is looking forward to its return to Europe, where it played for two months earlier this year. Bracket received its warmest reception in, of all places, Spain. "We played there all by ourselves, and it sold out." Larry says. "It was crazy. They go to shows

to have fun there

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OFF THE WALL

Top Pop. Catalog Albums.

THIS	WEEK	ARTIST LASS & HUMBORD STWENTING LASS I SU	BEREEN TOPE
			0.1 * *
1	1	BEASTIE BOYS &	LICENSED TO ILL.
ž	2	BOS MARLEY AND THE WAILER	LEGEND
3	,	BOYZ II MEN A	COOLEYHIGHHURMONY
3	5	PINK FLOYD A **	DARK SIDE OF THE MOON
3	,	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART
4	4	NINE INCH NAILS &	PRETTY HATE MACHINE
3	3	PINK FLOYD A	THE WILL
3	÷	JAMES TAYLOR &	GREATEST HITS
3	li.	THE DOORS A"	BEST OF THE BOOKS
11	11	ELTON JOHN A	GREATEST HITS
11	4	THE DOORS CLEAT A SCHOOL OF SUIT 1980	AMERICAN PRAYER
12	11	JIMI HENDRIX •	THE ULTIMATE EXPERIENCE
13	12	CHEEDENCE CLEARWATER HEY	WALA CHRONICLE VOL. 1
-		VAN MORRISON A	BEST OF VAN MORRISON
11	11	STEVE MILLER RAND A"	OREATEST HITS
11	13	SOUNDTRACK A*	GREASE
15	19	POLYDAY SCHOOL HAM (\$ 90.15.90) ENYA A* 12PRISE 20774 WANNER BROS. (10.1015)	WATERMARK
15	19		JOURNEY'S GREATEST HITS
11	11	COLUMNA 44493-19 SE EQUS SE	AND JUSTICE FOR ALL
13	11	FAGLES A"	GREATEST HITS 1971-1975
et	R	OFFSPRING	KANTION
62	æ	EPITAPH 05424*19 10/15/988	ICES - THE BEST OF ERIC CLAPTON
82	e		OF SKELETONS FROM THE CLOSET
12	82	MARKET BROS 2764 (7/90/12 90)	HOTEL CALIFORNIA
18	R	ELDONA TOTALIST STATE MIS	NENT/L EWELRY
et	11	PATSY CLINE A*	GREATEST HITS
ez		JANIS JOPLIN A	GREATEST HITS
10	11	NEWANA A	BLEACH
tt	11	GREEN DAY	KERPLUNK
æ	12		SEKORCISTO DEVIL MUSIC VOL. 1
39	80	MADONNA A'	THE IMMICULATE COLLECTION
п	11	LED ZEPPELINA"	LED ZEPPEUN N
22	n	MELISSA ETHERIDGE A	MELISSA ETHERIDGE
45	80	BLANG \$42363 (9.661) 361	REFLECTIONS OF PASSION
æ	45	YANNI & PRINCE MUSIC 2017 (19 9819 98	
45	-	MICHAEL JACKSON A"	THRILLER
æ	45		PER'S LONELY HEARTS CLUB BAND
33	35	U2 A1 SUANO \$42278P*(18,19(3) 50)	THE JOSHUA TREE
æ	-	YANNI A PRIMIT MUSIC BOOK (TO NETS DE)	DARE TO DREAM
39	50	ORIGINAL LONDON CAST A"	PHANTOM OF THE OPERA
44	12	METALLICA &' MEGAFORCE SCHOOLEG 19 90/13 901	RICE THE LIGHTNING
4		THE REATLES A' ORTSOL 44444-10078111-001	ABBEY ROAD
42	37	MÉTALLICA A' ELECTRICONTRALECTO 13 1875.301	MASTER OF PUPPETS
43	43	GLORIA ESTEFAN A' EPIC 55046 1 SE (G.16.10)	GREATEST HITS
	-	SEAL &	SEAL

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bum Reviews

PAULA AFOLS PRODUCCES Vanous Virgin 40525

With a single in the top 40 of the Billboard Hot 100 and her face on high-profile magazines and TV shows. Paula Abdul seems headed for the heights of the charts after a yearslong recording histus. The first single, "My Love Is For Real," le the nost advesturous work, featuring Middle-Eastero sitar work and the irresutble vocalizing of Israeli diva Ofra au. Elsewhere on the album, bowever, Abelul sticks to the tried-and-true pop formula that made her a chart-topping actisi in the past. Among the many times here suitable for pop and R&B programming: "An't Never Gonna Give You Up," "Crary Cool," and ballad "If I Were Your Girl."

POP

MATALIE MERCHANT

PRODUCER: some listed Evidore 62.745 Ex-leader of 10,000 Maniscs steps out on her own with a solo debut that will some to fure of that New York state alternative rock outfit (which is continuing without her). More piano-oriented and reflective ner), score pano-creates any resecute than the Maniacs; guitare descinated, pop-rock sound, Merchant's solo work spotlights her well-thought-out lyrics and absorbing vocal style. Although the silvani'e many also mumbers lack sizzle, its more sparted tanes—especially "Carnival," "Sun Andreas Fault," "Where I Go," and Jealousy"-are likely to find favor among fans and programmers of ressiem rock, album rock, pop, triple-A, and AC stations. An album that reinforces Merchant's

appeal as a songwriter, singer, and

► BJORK Pest PRODUCERS Various Dates 61760

The former freet woman of lociandic alternative rock icons the Sugarcubes keeps up her considerable momentum as a solo artist with a second collection of firstrate songs that are as adventurous as they are accessible. Working with such streetare accession. Working was noted to asvey musical scene makers as Nelice Hooper, Tricky, and Marias De Vries, Biock crafts a flawious album of rich Bjork crafts a fassions album of rich grooses panetuand by her Intelsive worst delivery. Most compelling moments are heavy opener "Army Of Mer," delightfully sizy "Inobel," and Bjork's surprisingly effective big-band performance of "Ice On So Quiet." An artist with seemingly

diess creative gifts

PRODUCER May Wookus Landon 464 460 It is unfortunate that some of the bigg names in the classical, pop, and new age worlds—Luciano Pararotti, Bryun Adams, Andrea Bocelli, Giorgia, Nancy Gustafson, Michael Kamen, and Andreas Vollenweider—felt the need to collaborate on a project that he no apparent musical motive. With glaringly incompatible voices, Payarotti and Adams duet on the classic "O le Mio" and the rocker's "All For Love," and the rest of the cast, in various combinations, collaborate on equal orate on equally pullid rformances. Far from the meeting of scient cultures it purports to be, avarotti & Friends 2" comes across as an

ortunistic marketing ploy.

★ ESQUIVEL flosic From A Squrbling Planet VICEACIT: Inth Chund arthure 64 Celebrating the hi-fi funtasins of Stravinsky of Schlock Juan Garcia Esquivei, this follow-up to last year ase is awash in his reverbed grab bag

SPOTLIGHT IACKSON

NIStery: Past, Present And Future—Book 1 Michael Jackson is a gifted remind careerst of negligible emotional turity, and the latter trait

neingly oversladous the former sa he struction to contrive dubicus monaments to himself. Had "HIStor Part, Present And Future—Book 1" only been confined to its 15 superb restacterings of his part solo hits, the package would still be a sure-fire econnercial release. But the presence of 15 new tracks offices the attraction of s tormented talent at odds with troubling

Sesetimes the new recordings are Sometimes to now recomming are both potent and poignant, as on his cover of the Beatles' "Come Together," his pairing with E. Kelly on "You Are Not Alone," and the Dallas Assists collaboration "This Time Aeroand." On

other material, however, Jacines serves up an often-dated stylatic modelle tingrel with petulance over the child-abuse one he opted to settle, his reluctance to acknowledge personal flaws or accept, adult responsibilities, and his attacks on the same shrill mass-media mechanisms hals currently exploiting. Faced with the tangled, uneven plot of this "Book," it is the public who must decide whether Jackson is selling artistry or

of bouncy percussion, whistle-choru tiger-growl guitars, and su-su-suing ing vorals. With a Formica-clean bosse nova ambience (and mile-wide stereo separations), camp-conscious Estances will kee the Esquiveled version of the "Baird Max Theree," bis scenaric spin on jum standards "Cherokee" and "Poinciana," so well as an exceptionally goody take on "All

R & B **►** MOKENSTEE

Azz lez PRCOUCONS Various Outburg/NAI/Nation 30452 Female trio issues multitextured lead

Female trio issues mutitizatured lead vocale and harmonies over edgy but smooth hip-bop R&B tracks on fus-filled set. Act demonstrates creative versatility on street-best cuts like "Laid Back" and "Don't Go There," and liquid ballade such as "It Happens," "Ha's Mine," and "Sex In The Raim." Group delivers blands!, mid-tempo fare on hip-box(m, title) track and the track on the op/rsp title track and the very fectious "Don't Go There." Set

des scietiliating interpretation of the Robinson's Baby Come Close.

M SHOW LAG. Group consists of two of New York's

SPOTLIGHT



Epless - Songs From The Works Of Erica Jong PROCUCES. Prior Time: France Entertainment MCA 11278 First release on Bob Krasnow's MCA project by New York artists Vanessa Duru, who takes a collection of poems by Erica Jone and sets them to source

trace-list dunce groover. With help from multi-instrumentalist and studio wipard Peter Dano—Vanessa's husband and partner in edectic jum/rock/dazon due the Daco-shit forges a new genre from elements of jum, club-friendly ever, and nexually frank poetry Highlights of a seamless set are the exchangingly repetitive "Near The Black Forest," the suggestive "The Long Turnel Df Wanting You," and the jazzy, breathy "Becoming A Nun."

Snest practitioners of hard-edged rap. They graft Savorful, exciting raymes onto heavy tracks of moody, nimble, boglevard bounce. Their style acheme which is devoid of chesp gimmicks or ributions from Method Man, Lord Finesse, and others. J A 7 7

Song For The Beauthal Woman PRODUCTS Marine Printers COUCER NO

Grammy for this album, which links the faces of God in different cultures. The veteran rocker plays his flates in Solo debut for bot young trudi Solo detect for bot young trustional just trumpeter Marcus Printup is a solid cet of Printup originals and solect covers that festures plants Eric Reed and tenor saxophonist Walter Blanding. orebestral sattings, most of them conjured up through the digital sampl of Tull keyboardist Andrew Giddings. Standout tracks include the boppieh blues of "The Inquiry," the graceful. bourses through classical and world music-inspired themes, often veerin toward a postiche of neo-symphonic times of "The Inquiry," the graceful, slonguted melody lines of the title track, the muted tristesse of the downtampo "Loonly Heart," the wild, funky barmonies of "Minor Ordzal," and kitsch. The alegiac "In A Stone Circl and the table-driven strains of "In The Times Of Indie" stand out in this the malastic model bloss

VITAL REISSUES.

Lanuary RESILLE PRODUCCH Michael Cascura Rive Balls 22009

Sia san. 1988. Explosively finity post-loop trampeter Lee Morgan in the manterful insider of this 1990 quisted date that features the sil-star backing band of Jacket McLean. Bobby Timonous, Paul Chambers, and Art Binkey. This hard-owinging blewing session is economical four suiteded pieces, the best of which are Cal Mussey pieces, the best of which are Cal Mussey. hemes—the breesy, modal "Nakatini Suite" and the wietful blues "These Are Soulful Days." From the third set of the label's Consumeur Series, which also includes excellent, much missed releases from McLean, like Quebec, Pete Lalicoa, Grunt Green, and

SCOLDED, Blasses describ by the review of this is decreased passed above to the control of the control of the review of the intervent of the control of the

SPOTLIGHT



The Funity Deuts PRODUCER IN Capital 72438 Artest writes, produces, and performs on diverse project consisting of wicked hip-hop/ant tressures, along with

warmly written and richly arranged contemporary and classic R&B bullads. as well as thick, midtempo g-funk. String arrangements on various selections add spice to set's cool, laidback demeanor and are paced by Hami's unforced fassic of European classical munic with contemporary African American stylings. Set is edectic consumers' delight—making ± s marketing ener's nightmare. Still, project sports more than enough 760 styling and flair to sway trendy record

of "Presentation." Also in

enjoyable versions of "I Remember April." Coltrane's "Dahomey Dance.

and a buzzing, rapid-paced "Speak

It's a safe hat that Jethen Tull's Lou

demon's deft, breathy flots make

Anderson won't win a heavy metal

Distallies. Twelve Dances With God

NEWAGE

TOTTMAR LIEBERT & LUNA NEGRA PRODUCERS: Comer Liebert & Stellan Liebert Epin 68495 After the techno-flamenco of his last Album, "Euphoria," guitarist Ottmar Liebert returns to form in a stonning live set with Luna Negra on their 1964

Visal

tour. Liebert plays many of his best-known songs, including an expanded version of "Barcelona Nights" and extended fantasies like "Duende Del Amor." Live, he elaborates on the dramatic thames that are implied in the etadio versions with his finely attuned group. Their delicate interplay adds new dimensions to the folds and spaces of Lisbert's compositions, making this

MARC ANTHON

Tode A Su Tiempe PSCGUCCAS: Sergo Gergs, Marc Anthony Sete Lettes/Sery #1582 An immediate top 10 album smash that contains an accompanying top 10 single ("Te Concero Bien"), this inviting sophomore package once again spotlights handsoms Nuyoricus salvere grafting bis may soulful baritons onto vivid romantic narratives. Upbeat entries such as "Nadie Como Elfa" and "Se Me Sigue Dividando" are balanced by "Vieja Mesa," a climactic, bachate flavored belero that could wind up becoming album's biggest hit.

LOS CAMINANTES Per Ese Amer PRODUCER And de Lune Lune/Tenovise 4047

Did-achool pop nortene group serves up more familiar tales of forlors love affairs sure to delight sextet's faithful flowers. Rockabilly leadoff single "Dime Otra Oportunidad," now climbing Het Latin Tracks, is a standout rat, along with midtempo title

track and bands toe-tapper "Cuetro Pullales."

When and Where PECOJEER Early Excise Memic 82774

Lead vocalist Danny Shirley has one of Land wealist Danry Shirky has one of those wonderful, lived-in vices that saunds equally effective on poignant ballands his "light Track Wron Prefer and black like "light Track Wron Prefer and blac-collar authorse like "Toss A Little Bone." The propy better Aluxatic setting is check-full of verything fans here cores to expect, inabiding the feisty title cut, the touching "Whan He Was My Ape," and the good-time fine of "BBI's Lumpfreent, Bar And Grill." A satisfying country cuting from a group that exudes down-bome personality on

every track. GOSPEL

* SAFRACHIC ANTHONY MITLES A Tests Of Homes PRODUCCE Les Sachs Herey Devling 12757

since pioning 1979?

Algies has been in officare on the New Orleans people once for more than a decade. His defeat allows in twice part of Janz, sprine of Jan

Grachan Moneur III.

COLIN BLUNSTONE It's The Time Of Calin Blundane Some Years ANDUCKES Mean Report, Ed Frager

Net a household name but an instantly recognizable vocalut, Colin Blanstone w the front man of the short-loved but influential Zombies. After that group's late: We breskap, Blanstone recorded

three gargeous albums that were undeservedly forgotten by time. Distilled into a single CD, the singer's solo occur-seems more relevant than ever given the success of such similarly edectic artists a Jeff Buckley. By turns breathy, ethereal, and operatic, Blunstone's voice is matche here with sterling originals, plus grade-A material by Tim Hardin, Denny Lame, and ex-Zombass Rod Argent and Chris White.

Single Reviews

POP

BETTE MIDLER To Deserve You (4.36)

The ever-divine Miss M dips into "Better Of Roses," her first nonsoundtrack album in five years and pulls out a sparkling pop jewel that nicely displays ber deliciously theatrical style. Produces Arif Martin dresses Midler in a loveb Maria McKee composition that is arranged with flowing piano lines skittling midtempo rhythms, and sweeping string effects. It is a setting that Inspires 8 strong performance that should easily appeal to listeners at top 40

* WEEZER Say II Air's So (4 17) PROCUCER For Ocean WRITER R. Coorn PUBLISHER C.O. Swith, BMI DGC 4742 (ptr Unit Iconomite swiple)

Weener is at it once again. The quarter dehvers its strongest single yet with this sharply enastructed rock gem. The track, which is remixed slightly from the album version, contains killer guitar stabs, jangly scountie riffs, and classic rock harmonies. Medium rock radio is a given The question is whether top 40 programmers will come to the party They should.

WHIGHELD Another Day (4-02) PRODUCTS set listed WHITES: A Section, O Blue, A Pignagnell PUBLISHER MCA ABCAP Carb 77981 (consetts single)

The attack of Euro-spiked dance singles continues, with this follow-up to the act's previous single, "Saturday Night," flying over the top with giddy kiddle flavors. The bests have breakneck energy, and the synths have a shiny, candy-coated flavor. Single's only problem is a grating vocal performance that too closely resembles the squeak and squeal of a kewpie doll. Still, the odds of crossover radio programmers coming to the party

are fairly good. AMADOWN Vibration of States

ICOUCER No B HITER Mr & Angrumm BUSHER Kingdom, dies w Messen 01 ICO single! Newtoner Aharomm employs a plethors of classic funk and soci seemds on this sweet pop/hip-bop lave song. His rhyman are fine and are delivered with an appropriately bedroom voice. The chorus has an eor-catching combination of "feel the vibe" chants and soulful improvisation. Open-minded top 40, crossover, and R&B programmers ready to make reom for an india upstart should look no further than this cute li'l jam.

R & B

FRIAN MCKHIGHT On The Down Low 14.201 PECOLICER Brain Nethinght
WRITER B McKnight
PUBLISHER and specific
Benning 1668 to b PolyGram) (cassette englich McKnight finally resurfaces and appears

mmunity's top male vocalist. On this juley, jeep-friendly treat from "I Remember You," his warm and flexible voice is infused with a sexy edge that has not been heard on past recordings. His studio chops are also on point, as he find the perfect balance between sultry, old school soul and hip-hop. The end result should be ardent approval from both youthful and mature record-buyers.

ETCR V Ford BUSHERS Bob Markey/PolyGrom International AP RECES Tony L. Apazo Myles Loc (Wast 5748 Gots Chestral) (cannette single)

* WORL-A-GIRL Na Worsen Na Cry (2.42) Regre-oriented female quartet has PLOSS (b) I Have releases with the greatest clast publicated (CREC'S CHOCK (d) I New releases, sugardiest of potential class action, which this reviewer highly soccratement because of their musical ment. NEW AND NOTEWARTH'S highly have and developing acts worthly of attention Counter's, wing or CD integers equally appropriate for more time one increase and executing any with the bestook audience. All offeres assistable to soldo entire relating in this U.S. are egigles for more. Send opposit carry think, ablowers, 15th Schooking, New York, NE (1.05) County's registerable in event to before. The ADS OFFICE and ADS OFFICE and ADS OFFICE ADD OFFICE ADDROOFFICE ADD OFFICE ADD OFFICE ADD OFFICE ADDROOFFICE ADD OFFICE ADDROOFFICE ADD OFFICE ADDROOFFICE A

always stood apart from the glat of new jill awingers largely on the strength of atvish and personable singles that always invite repeat spins. On this cover of a Rob Marley classic, the art is in ton form, bringing a revarent but assured perspective to the song. The truck has n rocking, bottom-beavy funk groove that is smartly accessible to streetwise hipbop disciples, as well as mainstream-minded R&B and pop listeners.

GROOVE THEORY THE Me charm WHITERS B Wilson, A Lambus, O Brown WRITERS B Wilson, A Lambus, O Brown Politicis Annality to Lov, KICAP, Seny Saspi Oraco Team, Bibl Epic 7152 (co Seny) (12-inch single)

Groove Theory provides a quick fix for even the most the hard of you lunkies. The R&B act is producing some of the coolest grooves since Soul II Soul. Aslew funk best and heartfelt vocal begin the is, as the infectious hook begins to kick BABBA WAAL African Woman (3 40)

IOSUCER: Simon Emerson BYTER: 8: Maal IBUTUNER: Songs of PulyGram, Blatt Ingo 871 (Un transit (CD ungs) This lively world music jam rould cateb the attention of manuninded RAR and top 40 radio programmers. An uptempo Caribbean beat is accompenied by spergetic horns and tribal dramming. An intriguing sugget from the album "Firit" In Fosta."

SPRAGGA BENZ A 1 Lover (2:15) PRODUCER Denny Brownie ATRICO C Court PUBLICACION Spragge Son; SMI, Dub Blate/Gor Smeler, PRS Cambril 58958 (c)ts Cernel (12 inch single) This reggae truck abould boost more than a few male egos. Been brags endlessly about his libido, while sassy female vocals swoon in ecstatic

NEW & NOTEWORTHY ALANS WORISSETTE You Dughts Knew (4 12) COUCER Ger Saferi 17755 A Monwelle, G Saferi SUSHERS MCAllectured Place, SMI, Aerostotor

(SEP) Joveny Boyatte englishmente 7585 (sin Warner Bros.) (cassette Modern rock radio has already started to subscribe to Morissette's elimb aboard. Morissette has a quirky presence that is, by turns, coarse and volnerable. Her musings are surrounded by flexible, funk-fortified

beats and whipping guitar riffs. Single from the album "Jagged Little Pill" can be ingested superficially as deeply as a cathartic experience that leaves you breathless and wanting DAGGY-O FEATURING LIZ VAUGHR Law On

A Dub (Fire It Up) (4.14) PRODUCERS LF, Reden WEITERS O Booker, M Murray PUBLISHER rat hated EarlWord \$782 (no Europa (12 (nets)

Protégé of Queen Latifab makes an seductive rhymes with sliky vamps by Vaughn during the obscur. Daddy-D has an appealing laid-back style that prime playfast addition at R&B, top 40, and crossover redio. A promising preview into the speeming "Game Recognize Game" set.

agreement about the rapper's ability to but step between the sheets. The out step between the affects. The outempo heat should eatth the atten of those who like their reggae clean and meun. Pour it on.

COUNTRY MARY CHAPIN CASPENTER WHY MAIL

en Yes Can Fly (2 345 00UCUS, May Ough 1771 M. Owen Commi With an incredible lyric that boasts such lines as "a soul for a recrosse and a heart for a pair of wings," Carpenter has nemned an instant classic. An inspiring segutiful piece of poetry brought to life by Carpenter's earnest vocale wafting alone on a lovely Appalachian melody

From the singer/songwriter's current album, "Stones In The Boad." CEORGE STRAFF Land On 13 (N) PROCUCORS, Tony Brown, Serge Street ARRITORS in Drien, T. Sarroy PUBLISHERS Acut Rose Wapping Wildon WCA 55064 (on Unit CHICK) single This slow and pretty balled, written by Alabama's Teddy Gentry and Dean Dillon (who have been a consistent source of Strait hits for years), chru the tenuous beginnings of a love affair. Strait is the master of subtle country love songs, and be delivers the goods on this lovely ballad.

BELLANY BROTHERS Big Pair 13 cm 20/85. Newart Betarry, David Between Panels Hebet NRTER S. Balleny PUBLISHER Selleny Brothers, ASCAI Bellany Brothers 1150 (7 nC) single! Steel guitar accents this quirky but fun love song from the Bellumy Brothers' current "Sons Of Beaches" album, When It comes to tongue-in-check humor set to

a country best, nobody does it better than these guys. WOODY LEE I Like The Sound Of That (1) Oc. WOODY LEE I LIME THE SOUND OF HER STAND MODICES Barry Securit MODICES S Seaux, A Frank PUBLISHERS Law Ten Sewollarie Americanies Engolisie A Law Song, ASCAP Abanic 1276 (7 -ech ungle

This is an untream rule to the loss of newfound love and commitment. A catchy chorus and an infectious melody driven by Lee's amouth, accessible vocal make this a natural for rountry radio. CARRY SERVED IN A Translate on companion

PRODUCES Larry Search
MINISTER F Faunta
PUBLISHERS, Repot Municipal A.M.S., ASCAT
Highlane 063 (counts single) Besird's charming style lends weight to this simple plea for a second chance at love. Tunesmith Pat Faletta has a clever way with words that is supported only with which that is supported by simple but memorable melody and pleanastly traditional instrumentation filled with weeping steel gultar lines. Well worth a close listen. Contact: T18-

DANCE TUDY CHEEKS As Long As You're Good To Me

U 177
PECONCERS Law To Infinity
WEITERS J. Cheeks, A. Lee, P. Lee, L. Balley
PUBLISHESS Marine CouperOWS, ASCAP
REMINISHESS Gene To Mining, New Andrew, Kinning Then, Serving Dear Mellum DN: 58406 too Cemal CL2 inch single! Add another out of the box club amuch to Cheeks' ever-lengthening discography of bits. Like her most recent chart-topper, rapect," single brisss over with Cheeks' swaggering, diva-like energy and notes that comfortably sour over an arrangement of disco-spiced strings and forceful house riethers. The track has been effectively post-produced to fit both hi-NRG and underground house formats. A smart and tight edit of the Datcing Divar version could also make the grade at errossource radio.

* KMFON Juke-Jaint Jezebel inchming loads RG: KMFOW Chiergous U.S. Fee REWOLF Gorge Mouder
Was Tract 8732 for TVT: (C0 single) Industrial donce act gets a direo makeo

by legendary producer Giorgio Moroder, who polishes the act's typically rough edges with a percolating percussion (listen closely for the coulcil efforts) and a respector besslire. In this context, the act's reliably complex but subtle melodies are framed with a cohesive and approachable sound that should quickly attract a broader surficace For parists, the brusque and aggressive

prioritial version of the sper is included. Contact: \$22,979-6439 CAPRETTA Tithulanday's Rhether (2000)

Given his penchant for cheeky povelty cover

of pop and rock classics that push against the grain, it is little surprise that Capretta would eventually direct his creative energy toward classical symphonics. On this 10-minute epihe wasses portions of a familiar Trhainwales that is repirte with such playful charts as " beard it in the bessire." Could wind up as one of the guilty tea-dence pieusures of the summer, Contact: 604-444-5049. AC

PINTON MARSALIS SEPTET LINES & Livey (2.50) MCOUCES, Defining Manado MCTER Y Garnell NACCHER SHIP-Felle, BMI Salantin 6901 (ch Son) Scootte single

From those unmistalcable first few burs, this peep into "Joe Cool's Blass" will have you grinning from ear to ear. That classic just melody, which has underbred countiess Peanuts curtoees, is framed by lively instrumentation that is a tail incorr and akier than you are used to hearing. It works incredibly well and should serve as R&B stations.

NAMES SPECT AS No No Supplies (no trong less) PRODUCTS, Comban Names, Know Spect WRITES, Printers Spiritual PUBLISHES Revenue, SNA Printed Crote, ASCAP LAS, 1979 (in) Grown 120 percel

Fans of We-era rock will remember Debbi Peterson from her tenure as one of the Banafes and Slobban Maher from River City People. Both carry over elements from their past alliances to this harmonious, acousti non-ditty off their duris self-fitfied debut. from the strumming melody to the sharp vocal interplay. A natural for triple A formsts, single could eventually make the transition into the top 40 arem. Check it out.

STEW PERSY Dans Please (3-6)

Columbia continues to mins Perry's conseluck collection for AC play, focusing on this dramatic, rock-edged power balled Perry is at his acrobatic best smid the track's Starry of beavy-handed piano lines, booming drame, and slicing guitar rifls. This single will likely be of particular interest to dis-hard fam who miss the days when songs like this

dominated top 40 and album rock airws ROCKTRACKS NEX YOUNG Developed by timing helpf.

RCOUCH Berder O'Bres RCDR Is Young URLSHER Stee Fatte, ASCAP apter 7646 (24 Worser Brss.) (CD steps) The Godfather of Grunge previews his new album, "Merror Ball," with a wickedly infectious, straight-ahead rocker that rides a hard, steady beat and cranchy rby riffs. Young's distinctive voice is like a visit

from a great old buddy-moments into this gern, it is easy to see why so many young bands continue to be influenced and inspired by him. Many will delve into the truck sociological and philosophical merita, but we think you should just idek back and have a good time with it. And prepare for instant radio saturation

* MAD SEASON I Den't Knew Anything is on DUCCHS Med Seeson, Britt Chasen TIERS Med Seeson, Britt Chasen ILES-EXS Jack Lond/Lumper Call JSCAP, Mercury Book

SLEP-635: Dark Land/Jumper' Call J Marie, 888 Jamber 7345: Ich Saryt (CD years) This truck from the grunge supergroup takes a deliberately mechanical approach to modern rock. The vocal is somewhat monotone in delivery, forming an off-center; hypeotic hook. An unbesitty dose of metanetode metodes flows alongwide mustre-autresove autar riffs. Brain barrin

SMILE Storing At The Sun (2-40)

ondriffix Flags Over Monkey Boy Marty \$150 CD second

Despite what one might expect by its name. Smile does not make happy ressic. This array trio creates rage-filled rock composed of scraping guitars and screaming vocals. The result is a load, psycholetic plunge in retro rock and modern grunge. For snother trap into the outer limits of experimental rock, check out the bosse cut, "Robbie's Home Plazet," From the Atlantic set

22 BRIDES Hootbreak A Stranger ins strong least) 22 braces removed the PRODUCTS not lided with the Moute Published General Music BMI Zero Neur 2011 ICO segint

Somewhere between the Go-Go's and the reeders falls the aggressive pop pleasure of 22 Brides. The female rock word is entirely competent, but is still overshadowed by an extra-potent guitar book. The borass cut, "City Of Brides," is better. That live truck tains speedy harmonies, jittery vocals, and hyper guitar riffs. Engaging rock

LACK SANGATH Gulley As Half (1,21)

No. 34-55 COURT to preset when the section and loiking the kind of muscular, fitt-waving metal that he pleased millions over the years. It is hard to gasen whether or not the hand one incude rock radio beyond specialty shows with this stepie but rousing authent. but you can bet that die-hards will be cranking 'em from our storeos on a street corner near you all summer. PHILD Capid to troing loted MODUCET not loted WRITER 5. Cone NOTES STORY

PUBLISHER: Philosophic Lame Beety 317 (7 exch single) This Chicago trio is off to an impressive with its debut effort. From the moody testures of "Copid" to the downright melancholy flip side "Everything Died," Philo balances the therees of love and loss with a passion and vigor that is rarely found on the music scene. Only 450 copies were pressed of the 7-inch, but it is worth seeking out, Contact: 312-862-9351.

RAP BLACK 9 The An O.S. (2.20)

PRODUCTS Black 5, Charles Alexander Adems WRITESS C. Adems. L. Adems, L. Por FUEUS-ETS, All Nations, ASCAP Songs Of All Nations, BM Bits 18 (agillest) Bress, 78(500 Jpp 184(2) (20) single) Make way for the next gargets pop star Black 9 has it together, so the racour

combines a Smoop-like rhythm with a slick, quick rap for his debut single. Midway through this plut truck, a psercing main recal supplements the soul, adding a needed dose of emotion to the icy gangsta exterior From the newcomer's self-titled debut.

BILLBOARD JULY 1, 1995

The Enter*Active File

The Origin Of A Multimedia 'Species'

LOS ANGELES-MGM Interactive is moving forward with its mandate to develop multimedia prope ties vis an alliance with sci-fiskewed publisher Cyberdreams that will include development of a me based on the forthcoming MGM film "Spec

MGM's Pink Panther, meanwhile, is moving into multimedia through a separate licensing deal between MGM/UA Licensing and Merchandising and startup software company Wanderhast Interactive to produce a series of educational CD-ROMs centered around the colorful character. The first title is expected early next year. The MGM Interactive/Cyber dreams alliance will bear its first fruits next month, with release of a computer screen saver featuring clips from "Species" and artwork by illustrator H.R. Giger, who con tributed to the film. The sereen saver will launeb "in close proxis to the film, which opens July 7 Next up, according to Cyberdreams director of legal and business affairs Daniel Pelli, is a game

corinted by noted science fiction an

ther Harlan Ellison based on his

sbort story "I Have No Mouth And

I Must Scream." The game is due

in Sentember, and the sequel to Cy-

October. The three Cyberdreams CD-ROM titles will be marketed and distributed by MGM/UA Home Entertainment. The "Species" game will be a

joint development venture between the two parties, Pelli says, with film co-producer Dennis Feldman on board as a creative consultant. It's due out in 1996, at a time expected to coincide with the film's release on bome video.

"It's certainly been proven in the past that getting a well-known license is not a sure-fire ticket to game sucess," Pelli says, "but when you combine a top-quality game with a top property, that's a differ-ent story. We think this pairing of strengths and talents will be a winning mix for everybody involved." Ronald Frankel, executive VP/ GM of MGM Interactive, which was formed in May, says such careful pairings will be a key part of MGM Interactive's ongoing strategy for multimedia development. The strategy will encompass titles based on original ideas and those tied to MGM-owned properties and copyrights.
"We have taken the studio model

as our approach," Frankel sava. We will not hire a staff of developere in house, but we will instead not together the best possible teams



Harlan Ellison based on his short story "I Have No Mouth And I Must Scream." Above, the Honky Tonk Ber in the like-titled CD-ROM, which will be distributed through MCM interactive as part of a new alliance.

for each individual project. Cyberdreams' track record tells us that they will be a valuable partner in translating "Species" into a compelling game

An earlier MGM strategic alliance, meanwhile, will also blossom into its first product this summer. "Wirehead," due midyear, will be the debut release from an MGM alliance forged last year with game company Sega.

SEEING PINK For New York-based Wanderlust Interactive, the initial corporate strategy is also keyed to combining a popular licensed property with compelling original conte

And, of course, one large, pink fe-"The Pink Panther is simply perfeet for what we wanted to do; he is. in fact, the only character that we could imagine using," says Catherine Winchester, president/CEO of Wanderlust Interactive and the former head of InterOptica Pub lishing Ltd., which she founded in

What Wanderlust wants to do, Winchester says, is create interactive titles that educate, certainly, but also "just plain entertain "Our series is called 'Intelligent Fun & Games,' and that's just what we intend the titles to be," she adds. Winchester says "edutainment" doesn't quite fit the game plan, be-

cause it narrows the targeted uses base to children. "Our products are designed for ages 8 and up," she save "all the way to adults" Titles will have a global appeal-being published in five languages-as well as a strong female appeal, inchester believes The Pink Panther titles will feature the lithe, cool cat "touring vastly diverse cultures and coun tries searching for clues in a multi-level mystery," Winchester says. There will be a strong dose of hu-

cational benefits such wanderings A distribution deal is pending. Winchester says.

OMMUNICATION E3 Vies With CES: 'Nu' Co. Gets Cash

MINTENDO IS passing on the January 1996 Winter Consumer Electronics Show and will instead support "a single yearly trade show to be staged by the Interactive Digital Software Assn. in Los Angeles in May of 1996," according to a company statement. The colousal Winter CES, which last year attracted more than 96,000 people to its traditional Las Vegas site, is sponsored by the Electronics Industries Assn. and has grown as a multimedia showcar over the last few years. The '96 show in set for Jan. 5-8 EIA spokeswoman Cynthia Upoce

expects that more members of the hardcore video-gaming contingent will choose to bypass Winter CES in 1996. but she says there will still be a strong multimedia element to the show, with a heavy focus on the PC marketplaces that presence is being moved into the Sands Hotel, she says. "The cartridge people want to reach the dedicated video-game buyers," she says, "and their own focused show [the Electronic Entertainment Expo] lets them d that. But there are a lot of people wh want to reach the mass merchants are the big retailers who want to look at hardware and software in one setting and those are the type of retailers that we can offer them The debut IDSA-endorsed trade

how, the Electronic Entertainment Expo (E3), was held in May in Los Angeles and was indeed a strong sur ress, with attendance toroing 40,000. The EIA, meanwhile, will stage its shorted trade show, "The Digital Der tination." May 23-25, 1996, in Orlande Fig., with sponsorship from the Soft ware Publishers Assn., the Interactive Television Assn., and others. Its focus is on the PC marketplace and con sumer-targeted digital products such as digital videodisc and high-definition mor, she adds, along with the edutelevision, according to Upson. Upson expects the RIA event and the nearconcurrent 1996 E3 show to armed to different audiences. "Ours is not a video-game show," she says.

> NU.MILLENNIA INC. has gotten a \$7 million cash infusion from Safeguard Sci entifies Inc. and its venture capital affiliste, Technology Leaders II LP; they become minority partners in the company. Numillennia was formed in May by former Compton's NewMedia executive Norm Bastin and partners to develop interactive music software (Bill board, May 13). It plans to release its first slate of 18 titles this fall.

MORE TOOO: Todd Rundgren's CD Plus-only album, "The Individual ist," which was to debut this month companies offering home-brew kits from interactive record label Ion won't be out in the time frame plan ned and won't be produced initially in the formst planned. The albun has been delayed due to the lateness of the CD Plus standard-setting process, the artist says. The album is expected out in late July or early August and will likely launch as a "track zero" set. But Todd fans need not fear: Rundgren is temporarily making the entire audio portion of the album available on his new CompuServe online forum (for ac-

cess, type "Go Music").

'Virtual Global Parties' Coming To SW Networks

and multimedia think tank Thinkon how people experience live mu sie with a new technology designed least of which is global parties. "As the sun moves around the planet, you can move around the world from nightclub to nightelub " save Gordon Gould, Net-Space manager of SW Networks.
"We will be creating the ultimate party-hopping experience using audio and vide The "virtual global party" is

only one possible application of a SW Networks and Thinking Pic tures are partnering to develop which they have dubbed "rock.com." The name also will be applied to a World Wide Web site showcasing the realtime audio. video delivery technology, which is slated to be up in prototype form

"For SW Networks, this is a perfect expression of who we are, says Susan Solomon, president/ CEO of SW Networks. "It's really about creating a sense of commu-nity and allowing people to interact with one another and with the marks the beginning of an era in

a primary source of entertainment Stephan Fitch, the president of creating an infrastructure for a global music network presence concept that if it's digital, it can go anywhere: over your radio, cable, computer. It's all about the idea of Programming created using the rock.com digital technology can be distributed via an extraordinary number of platforms," says Solomon, "including CD-ROM, ra

dio and television specials, and, of course, the Internet." SW Networks, which is owned by Sony Corp. of America, currently delivers programming over a wide array of platforms, including digital cable radio and astellite services. It recently saunched its online site (http:// swnetworks.com), which will eventually be connected to rock.com Thinking Pictures is a multim think tank, spun off of M.I.T. Me-

dia, and an entertainment production company. Its projects to date include producing the Rolling Stones' live concert broadcast over the Internet.

MARILYN A. GILLEN

THE BEER HUNTER Discovery Channel Multimedia

Just in time for summer-vacation planning, the Discovery Channel is tapping into a new area of exploration; great brews. Don't be misted by the apparent froth of the subject matter: this is heady fare, beauti fully executed and wittily pres-

Led by British author and scholar Michael Jackson (no, not that one), in a manner simultane ously dry as a British stout and playful as a Belgian citrus ale, the disc takes users on a grand tour of prominent and out of the way watering boles throughout the United States. With a database searchable

by region, style, or characteristic, the disc allows travelers to preview the local offerings in areas they will be visiting or to collect addresses and phone numbers of pubs with notable brews of the style favored by the user. Do-it-yourselfers are also pointed toward mail-order

and supplies.

toast.

More than a compendium, however, "The Beer Hunter" is at heart an ode to the glory of hops. Jackson offers a heartfelt master course in beer-appreciation, guiding viewers from the brewing process through quaffing strategies with a combination of videoclips, photographs, text, and inimitable style. A great reason to raise a glass, "The Beer Hunter" is worthy of a

MARILYN A. GILLEN

Homev

Fox Hopes For A 'Miracle On 34th Street' 6

Time Life's Direct-Marketing Approach 6

Video Previews: Country's Gospel Legacy 96 Laser Scans: 'Jurassic Park' Beats 'T2' 97

ance with Hasbro," Moss says, "For

PBS series 'Puzzle Place,' we're doing

Sony Wonder recently took on distri-bution of Children's Television Work

cross-promotions with Fisher Price.

DICTURE THIS

NO FLASH IN THE PAN: The National Assn. of Video Distributors has finally made itself whole On June 12, the NAVD board accepted the application of New York-

president Steve Scavelli time to catch a flight to Chicago for the next meeting. He automatically joins the fellow distributors as well as the studios," Sewelli savy. His Chicago appearance wasn't automatic until Flash met NAVD's currently must be direct with four of the six studios that dominate the the club, in the eyes of many observ ers. The distributor's earlier apoli-

cations had been rejected. Flash came of age in the fiercely competitive New York market. where Star Video outlasted onetime rivals such as Metro and Win Records & Video. In the ongoing turf battle, Star and Flash haven't er, which didn't aid Servelli when NAVD reconsidered the minimum. The problem for NAVD has been Scavelli's presence at annual conferences. Despite the fact that he was velli from holding poolside meetings with wendors. NAVD wasted considerable time and energy trying to

Now the board can focus on more pressing issues, such as beloing sup-Never mind the over-the-top suc cess of New Line's "Dumb And Dumber," at 600,000 copies in the leases are collapsing well before the LIVE Home Video reportedly could fall 15,000-18,000 short of its

make him disappear.

45,000-unit budget for "Baywatch: The Movie." And Warner Home The Vampire," at 470,000 eassettes, were 30,000 below target, sources

Video's orders for "Interview With mark of 475,000 units-no surprise to distributors that always thought

Preschool Video Comes Of Age Suppliers Sharpen Their Marketing Focus BY MOIRA McCORMICK lection, "We've formed a strategic al

CHICAGO-Retailers have long believed that the earlier they introduce their product to a prospective customer, the better. If the fastest-grow ing segment of the children's video industry-preschool video-is any indication, suppliers are falling all over themselves to hook the ever-burgeoning numbers of small frv. Most of the majors have been dealing in video aimed at the market for 2- to 6

year-olds for some time, but only recently have they begun sharpening their marketing focus. Some are jumping in with both feet, acquiring and producing multiple lines of preschool product. The Lyons Group, producer of genre seperatar Barney the Dinosaur, proved that live-action preschool video could be a major moneymaker when Barney maria became a national phenon almost three years ago. How did this small, Texas-based company manage to sell more than 30 million units of 15 Bar-

ney titles in the U.S. alone?
"We let retailers know from the beginning that they could make margins with our product," says sales and mar-keting director Debbie Ries. "Co-op dollars were available only if they advertised above our minimum ad price—we wouldn't co-op if the store was selling the product for 50% off, but we would for 25% or less. For Barney, it was a successful strategy; it helped us get shelf space

"We weren't Disney; we didn't have that kind of clout. So we offered good turns and good profitability. And we revented ourselves from heing foothalled us a loss leader."

The initial Barney hysteria may have cooled—as Ries puts it, "The property is maturing"—but the Barney franchise continues to grow. "We have major partnerships with Universal Studios in Barney attraction is opening at the theme park), Geffen Pictures, and Warner Bros. [for the Barney movie due in 1997]. Next year, we've got three directto video rele sees coming out. We'll have two releases in September for the Spen-ish market, with more to follow. In full 96, we're doing a 15-city promotion with Barney and the other characters." Disney, which invented classic ani-

mated characters such as Mickey Mouse, has "been in the preschool este gory for quite some time," says spokes-woman Marcelle Abraham. The studio has released titles from such properties as Spot, Winnie the Pooh, and the Munpets, via Jim Henson Home Video. In August, Disney will consolidate all its preschool product under the banner Bright Beginnings.

nearly 15 million VCR households with children under 6," says Abraham, "As self-through expands day by day, new families are entering the category all the time. Our marketing strategies are addressing families who want preschool

"It's important to develop program ming that's truly age-appropriate," she continues, "with simple story lines and graphics and situations that are relevant to preschoolers' development. The Spot tapes, for instance, have five fiveminute stories on each tape. That's the typical preschooler's attention span. and the stories address preschool con-

Creating the Bright Beginnings ban-"is a strategy we've been developing for quite some time," Abraham says. "By potting these titles under this banner, we create a home at retail: Parents will know exactly where to shop for age-appropriate video. The product will be easily identified by colorful on-pack logo stickers." Jim Henson's Preschool Collection debuts June 16 with "Muppets On

Wheels," along with the first two titles of a new Muppet Babies series, "Yes, I Can Learn" and "Yes, I Can Help." Cross-premotions with toy manufac turers figure prominently in Sony Wonder's preschool marketing plans, ac-cording to marketing senior VP Wendy

shop's "Sesame Street" and the Ran-dom House estalog of "Berenstain Bears," "Dr. Seuss," "Richard Scarry," and "Happily Ever After" titles. "The Sesame Street name has alliances with a number of different merchandising companies," says Moss. "It helps tremendously in the marketing area to form partnerships with other compan-ies—finding and developing relationships with outside third parties." Asked whether a preschool gist and shakeout is in the offing, Moss responds, "One of the strongest product areas is that for 2- to 5-year-olds. The way kids watch video at that age means there's a great coportunity. One company developing a plethora

of preschool series is WarnerVision's KidVision. For starters, there's the Buby Goes..." series, debuting Aug. 29, which has live action and the music titles "Songs To Take Along" and "Songs for The Season." Also on the way are three more series, Sid & Marty Krefft's "Dream Big." "Fay Presents by photographer William Wegman, and "Real Wheels." Kirl'ision, meanwhile, (Continued on page 100)



June 7 at the Tribeca Film Center in New York. The party dispensed knowledge (how to sell CD-ROMs; and entertainment (a local comic) and raised \$750 for AIDS research. Pictured at the event, from left, are Mike Katchmen, Onon Home Video actor Jeff Speakman: Joe Amodel, Turner Home Entertainment; actress Keren Duffy Danny Kopels, president of producer DKMC; and Steve Scavelli, president of Flash

DVD Camps Remain Split At REPLITECH

BY PAUL VERNA SANTA CLARA, Calif.-Video in-

ry leaders who expected the REPLItech conference-beld here June 13-15-to yield a consensus between the proponents of competing high-density videodisc formats were disappointed. Despite ample opportunities, no meeting of the minds

In fact, the two camps kept walking in opposite directions. The tone of the conference was one of contentiousness, with the SonyPhilips@M MultiMedia CD and the Toshiba Time Warner Super Density DVD Alliance battling on every front. The rivalry was palpable throughout the convention, from the show floor-where the SD mascot towered above the booths of the various alliance members—to workshops and presentations, where each side made its case abundantly elear.
Asked if the SD Alliance was pre

to discuss the possibility of a single standard, Rick Marquardt, VP of Warner Advanced Media Operations, told Billboard, "We've invited the other camp to the table repestedly, and they have yet to respond." On the other side, Arjen Bouwmen, director of marketing for multimedia CD at Philips Key Modules. said, "We've always kept an open line with regard to the SD Alliance. By press time, the two parties had yet to confer, say sources on both sides. This fathure to communicate assumed near-comical proportions st a MultiMedia CD product presentation in which an exasperated attendee asked. "How can two companies that say they are willing to talk to each other be at the same show and still not talk to each But the conference did offer the

pared to meet with Sony/Philips/3M

industry a detailed look at each sys-tem. The SD Alliance—which includes such hardware and software providers as MCA, Time Warner, MGM/UA, Matsushita, JVC, Thomson, and Mitsubishi-offered four products: single-sided five- and nine-gigabyte dises and double-sided 10- and 18-gigabyte models. The single-sided, single-layer, five-gigsbyte SD is capable of storing a 135-minute film of "average complexity," with Dolby AC-3 audio. (Continued on page 100)

Video Previews

MUSIC

minutes, \$29.95.

"Silent Witness: A Tribute To Country's Gospel Legacy." Rainmaker Films/Sony Music (800-669-3198), 96 ralussed a companion double C Dicessette

CHILDREN'S "Mighty Morphin Power Rangers: Two For One," Warner Vision, 30 minutes, \$12.95.

With only a few weeks to go before the Power Rangers grace the silver screen with their debut ovie, interest in their complementary videos is at a peak. And with "Two For One" and second feature "Forever Friends," the program's creators have alheit in a somewhat forced of the motley crew characters Kimberly and Amba take center stage in

both episodes, the first of This video brings to light which finds the evil Lord via songs and personal Zedd turning items from vignettes the cord that ties Kimbarley's purse int-monsters. The second tagether a slice of country music and musicians with episode concerns the religion. Co-executive salousy felt by Aisha's produced and hosted by Ricky Skaggs, the neighborhood and program features a pareel Kimberly at a gymnustics of country artists competition. performing their most and talking at length about "Airlines That Fly The Boeing 747," Just Planes Videos (809-PLANES-6), what Christianity means to them. Among these providing testament are Glen Campbell, who performs "No More 30 minutes, \$24.95. performs "No More Night"; Tammy Wynette & the Masters Five, who

Brown with "A Carpenter's Son"; the Gatlin Brothers on "Help Me"; Marty Stuart with Me; Mary Stuars with Jerry & Tammy Sullivan performing "Let Ms Be A Witness"; and Skaggs performing "The Mind Of Christ." Complementary soundtrack is available on Columbia Records

> Latest live-action release from the Just Planes

John Denver, "The Wildlife Concert," Sony Music Video, 54 minutes, 819.95.

people takes a close look at Denver fans can expect a the peresis and current real Rocky Mountain high incarnations of the Boeing from this hest-of footage 747 aircraft—which children can best identify by its humpback. With culled from a recent concert by the environmentally conscious footage of more than 130 airlines flying the plane, Wildlife Conservation video looks at the first flights of the various 747 Society. Among the 24 tunes Denver pulls from models, the numerous his extensive repertoire flight records the aircraft during the istimate affair are the evergreens different trades and "Annie's Song," "Sunshine On My Shoulder," and of the 747 every day. Because the program is so more, as well as newer material such as "For

You" and "Amazon." abound-preschoolers may find themselves There's plenty of crosspromotional activity going on The full concert had its grounded. This one is best suited to the elementary television debut June 18 on the Arts & Extertainment cable Legacy label has just

HEALTH FITNESS

Exercises For A Natural Facelift," Judith Olivia Productions (407-319-SKIN), 39 minutes,

Low-hudget video is two parts how-to and one part Judith Olivia's line of skin features skin care demonstrating her home facial ills as drooping evelids, under-eye hara. erow's feet, sagging cheeks and lowls, and double chins. Olivia also eovers quick and simple

lines in lips, make skinny lips appear fuller, and motivated, she shows them during the program and also on the back of the box. The exercises are interesting and would appear to work, but sagues too soon into ameless self-promotis Those not interested in the hard sell will know exactly

when to push the power "In-Line Skating Workout Video," Lamb Productions/Tapeworm Video Distributors, 30 minutes, \$14.95. Try not to be turned off by

the cheesy hox cover and skimpy outfits worn by the hudget number. The program actually does pack a good deal of in-line information about what moves are good for what muscles. Filmed in San a slow start with the inclusion of run-of-the-mili obvious reasons) that can wearing skates. The in

notion moves -which.

veces receives it is weenly soot at new over at self-through prices. Send nevew copies to Catherine Applefeld, 3817 Snighton Court. Alexandra, VA 22305.

bappily, make up the lion's share of the program -are much more compelling.

PERFORMANCE "The Jerky Boys: Don't Hang Up Tough Guy," Sony Music Video, 13 minutes, \$14.95. In Jerky Boys' debut vides

rated entertainment awaits people that like this most of thing. The hove snend the majority of their time corporate offices of MTV via such personse as a disgruntled ex-employee, a foreign Aerosmith fan, and a viewer with some thoughts on the network's "The Real World" that many viewers may wish they could air so equently. Other pranks

find the dynamic due

while watching their

relling into a pay phone in New York's Times Square

frustrated victims from a

nearby window and slarming thoppers when they take over the PA evaters in a grocery store Wondering why the Boys the bewildered looks on their victums' faces. "Cirque Du Soleil

Saltimbanco," Telemagik/RCA Victor, 17 minutes, \$24.58.



In a reals of music and color, the marvels of the one-of-a-kind Cirque Du in this video, which

originally aired as a vision special. Anyon who has ever witnessed the circus in person will know term to describe the magical proceedings that awsit. Stunte including a tightrope act, six-ball juggling gig, and a heet of amazing optical illusions abound, transporting the audience to another world takes on whole new meaning. Video provides some pretty deft camera angles, creating an experience that truly is the next hest thing to being

Top Video Rentals.

THIS WEEK	USTWEE	WC CNO	TITLE Homp	Distributing Label, Catalog Humber	Principal Performers		
_			***	No. 1 ***			
1	4	2	LEGENOS OF THE FALL (1)	Columbia Triffor Home Video 78723	Brad Prit Anthony Hispanie		
2	23	2	INTERNIEW WITH THE WAMPIRE (I)	Warrier Home Video 12176	Tom Cruse Brid Prt		
3	1	10	THE SHAWSHANK PEDEMPTION IO	Columbia TriStar Home Video 74593	Ter Robbers Morgan Francisco		
4	3	5	THE PROFESSIONAL (II)	Calumbia TrStar Home Video 74743	Jean Reno Gary Oldman		
5	NEWP				JUNIOR PG-13)	NCA/Universal Home Video Uni Dell. Corp. 42394	Ancie Schwiczneger Danny Del/Iso
8	2	7	FORREST GUMP (FG 12)	Paramount Home Video 32583	Tom Hanks		
,	7	1	RICHIE RICH PG	Warrer Home Video 17500	Macaulay Culturi John Lamoquette		
ŧ	5	8	QUEZ SHOW (II)	Polywood Pictures Home Video Svene Hote Home Hote 2558	John Turburo Rob Hornov		
9	8	4	SPEECHLESS (PS-13)	NGMUA Home Video NR05322	Michael Ssaton Geena Devis		
10	19	5	BULLETS OVER BRONDWAY (II)	Minamas Home Entertainment Suena Hista Home Holes 4368	John Cusack Disone West		
11	9	4	THE JUNGLE BOOK (FC)	Wat Dravey Home Kides Buena Yista Home Yista 4604	Jason Scott Lee Cary Elves		
12	6	5	MARY SHELLEY'S FRANKENSTEIN IR	Columbia TelStar Home Weles 78713	Kenneth Branagh Robert De New		
13	13	3	A LOW DOWN DIRTY SHAME (I)	Holywood Pictures Home Video Buene Vista Home Video 3611	Xwenen bory Wayans		
14	11	7	TERMINAL VELOCITY (FG 13)	Hollywood Pictures Home Video Suene Video Home Video 3461	Charlo Sheen Nactorija Kroje		
15	12	13	THE SPECIALIST (II)	Warner Home Video 13574	Sylveder Stations States State		

13	13	3	A LOW DOWN DIRTY SHAME (II)	Holywood Pictures Home Video Buene Vista Home Video 3611	Keenen bory Wayon
14	11	7	TERMINAL VELOCITY (FG 13)	Hollywood Pictures Home Video Buene Video Home Video 3461	Charlo Sheen Nacturija Kroje
15	12	13	THE SPECIALIST (II)	Warner Home Video 13574	Sylverder Stallone Sharon Stone
16	16	3	CLERKS (I)	Milamas Home Entertaiement Buena Vista Home Vicks 3619	Bran O Hatoran Jaff Anderson
17	14	8	HOOP DREAMS PG-12)	New Line Home Video Turner Home Extentament 4021	Arthur Agee William Gates
18	15	8	E0 W000 III	Tauchstone Home Video Svene Vida Home Video 2758	Johnny Diego Martin Landau
19	19	4	HISHLANDER THE FINAL DIMENSION (PG-13)	Mnomax Hone Exterbornent Buena Vista Home Video 3619	Chretopher Lambs Mano Van Peebles
20	29	8	BLUE SKY (PG-13)	Onor Home Video 6763	Jessica Lange Tommy Lee Jones
21	23	3	HEAVENLY CREATURES (I)	Miramax Horse Entertainment Suena Vista Home Holes 4371	Melane Lymbay Kate Winslet
22	17	14	STARGATE (FG-13)	Eve Home trides 60:90	Kort Russell James Spader
22	44			MCAUmersal Home Video	Mary Street

**	141		HEATER CHECKERS (I)	Suena Vista Home Video 4371	Kate Winslet
22	17	14	STARGATE (FG-13)	Eve Home Index 60:30	Kort Russet James Spader
23	23	14	THE RIVER WILD (PS-12)	MCA'Universal Home Video Uni Diet, Curp. 82008	Meyi Streep Kevin Bacon
24	18	5	THE MAR (PG-52)	MCA/Usuersal Home Index 82214	Kevis Costner Elijah Wood
25	22	13	OMLY YOU PRI	Columbia TriStar Home Video 73263	Rotert Downey (ir Marsa Tomer
26	25	22	TRUE LIES III	Facilities 8640	Ande Schweisneger Jamie Lee Dutis
27	32	3	THE ASCENT (FG	Calon Favor Enfortement 900	Vincent Spano Ben Cross
21	24	11	THE ADVENTURES OF PRISCILLA (III	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
29	30	4	MRS. PARKER ARQ THE VISCIOUS CIRCLE (F)	New Cine Home Video Temor Home Extensioners 4020	Jernvier Jason Leig Gemptell Scott
36	79	7	THE BOAR TO WELLING & (II)	Colombia Collina Illiano Video 13413	Arthory Neglins

32	27	7	TRAPPED IN PARADISE (%-13)	TreV dec 8490	Nicolas Cago Dana Carvey
33	3 NEWP		SAFE PASSAGE (FC L1)	New Line Home Video Tomer Home Entertainment 4075	Susan Sarando Sam Shepard
34	30	19	COLOR OF HIGHT (II)	Polywood Pictures Home Video Suera Vista Home Video 2550	Bruce Willis Jane March
35	33	20	CLEAR AND PRESENT DANGER (%-13)	Paramount Home Video 32463	Harrison Ford Writers DaFee
36	35	18	NATURAL BORN KILLERS (I)	DLLDS (I) Water Force Video 13228	
22	HEWP		DEAD AIR (FG-13)	MCA/Unversal Home Video Un Det Corp 82192	Gregory Hones Debrah Faren
38	38	11	DOT TO EDDN (II)	HBO Hone Video 91164	Dan Aykroyd Rose O'Donn
35	S NEWP		DROP ZONE (II)	Paramount Home Video 32734	Wastey Sniger Sary Busey
40	337	12	ANGELS IN THE OUTFIELD PE	Wat Daney Home Video	Danny Glover

◆ ITA gots certification for a minimum of 125,000 certs or a dollar volume of \$9 million all retail for the forcingly released programs, or of all teast 25,000 certs and \$1 million all suggested retail for contractional times. ITA purposes or efficiation for a minimum saled 25,000 certs or a dollar volume of \$1.8 million all retail for the atmospheric programs, and of all least, \$0,000 certs and \$2 million all retails for the atmospheric programs, and of all least, \$0,000 certs and \$2 million at suggested retails for north particular least. BILLBOARD JULY 1, 1995

'Jurassic Park' Sales Roll Past 'T2'

New Top-Selling Disc Expected To Exceed 400,000

TITRASSIC' NEARS 400,000: MCA/ Universal's "Jurassic Park" laserdisc has surragged LIVE/Pioneer's "Terminator 2: Judgment Day" to become the top-selling disc of all time, according to Colleen Benn, VP of videodisc prod-ucts for MCA Home Entertainment Group. Though Benn will not divulge an exact current number for the dinosaur epic, it's fair to see that "Jurassic" sales tove exceeded 350,000 units. Asked if the title will reach 400,000 this year Benn replies, "Yes, definitely. If not, I'd be surreised."

In related news, "The Making Of



launched June 13 and has a 30-mir

supplementary section not in the VHS

version that includes preproduction

meetings, storyboards, early concept

paintings, documentary outtakes, still

Jurassic Park" (CLV/CAV, \$34.98)

photos, and video footage shot by Steven Spielberg while location scouting. Been confirms that there are no immediste plans for an additional laser rementary. "I don't see it happening now. But never say never," she says.

MAGE SALES UP 30%: Image Eatertainment, the largest licensee and distributor of lawerdiscs in the U.S., reported record results for the fiscal year ending March 31, Fiscal 1995 net sales were \$85.6 million, a jump of 30.3% (Continued on page 99)

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Billboard.

FOR WEEK ENDING JULY 1, 1995 Ton Laserdisc Sales

		5	COMPLED TROW A NA	TIONAL SAMPLE OF RETAIL STORE SALES RE	20815			
THE WED.	2 WKS ADD	WKS, CRV CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Reference	Arten	Saggested Und Price
				*** No. 1 ***				
	1	7	FORREST GUMP	Paramount Home Video Pioneer Exteria rement (USA) L.P. 32583	Tore Marks	2994	N-13	45 58
Ī	NE	IEW INTERVIEW WITH THE VAMPIRE		Warner Home Video 13176	Ton Cuise Bod Pit.	2994	*	35 94
	2	5	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freemen	2994	8	28:55
	NET	*	MARY SHELLEY'S FRANKENSTEIN	Columbia TriStor Home Video 78716	Kenneth Bronagh Robert De Nivo	2594		25 55
1	NE	**	QUIZ SHOW	Hollywood Pictures Home Vicino Image Entertainment 2558	John Turbyno Rob Morrow	2994	M-13	25.55
	4	31	PLATOON .	Pioneer Special Entiron Pioneer Entertainment (USA) L.P. 95-59	Charle Sheen Wiltern DeFoe	296		69
	6	13	STARGATE	Live Home Video Proneer Entertainment (USA) L.P. 20190	Kut Russell James Spader	25%	ŧ	42
	NEV	*	THE JUNGLE BOOK	Watt Disney Home Video Image Entertainment 4604	Jason Scott Lee Cary Elves	25%	15	25
	5	13	TRUE LIES	ForVideo Image Enterfavorment 8640-85	Arrold Schwarteneger Jame Lee Curts	25%	8	4536
	3	5	THE PROFESSIONAL	Columbia TelStar Home Video 74746	Jean Reno Gary Didman	2994	8	×2
	7	3	BULLETS OVER BROADWAY	Miramaz Home Entertainment Image Entertainment 4368	John Cusack Diagne West	254		25.95
	8	45	ROSOCOP	The Orteror Collection Image Entertainment CC13501.	Pater Waller Nancy Allen	7967	8	9535
	12	38	SPEED	ForVideo Image Entertainment 8638	Kears Reeves Denns Hassar	2994	ŧ	39
1	HEWP		NIGNLANDER-THE FINAL DIMENSION	Miramas Home Entertainment Image Entertainment 3619	Christopher Lambert Merio Van Feebies	2994	PG-13	35.95
	NE	*	A LOW DOWN DIRTY SHAME	Hollywood Pictures Home Video Image Entertainment 3611	Keeret kery Wayars	2254		25
1	10	15	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer Entertainment (USA) 1, P. 32463	Harrison Ford William Caffoe	2994	٠	uy
1	9	13	THE SPECIALIST	Warrer Home Video 13574	Sylvester Statione Sharon Stona	25%		3450
1	11	15	THE MASK	New Line Homa Video Image Entertainment 2992	Jire Carrey	3994	P\$-13	25
	13	7	TERMINAL VELOCITY	Hollywood Pictures Home Video image Entertainment 3461	Charla Sheen Nastassja Kinski	295	P\$-13	20 90
1	17	7	NOOP DREAMS	New Line Homa Video Image Entertainment 3001	Arthur Agre William Gates	1994	75-I3	45 95
	NET	*	NEAVENLY CREATURES	Mirgrox Hora Entertainment Image Entertainment 4371	Melonie Lynoley Kale Winslet	2994		25 95
1	14	11	THE ADVENTURES OF PRISCILLA. QUEEN OF THE DESERT	PalyGram Video Invigo Entertainment 800633713	Terence Stamp Hago Weaving	2254		3438
	24	3	SPEECHLESS	MGMUM Home Video Pioneen Wage Ent. ML105102	Michael Keaton Geena Davis	29%	N-13	3456
	16	13	THE RIVER WILD	MCAUniversal Homa Video Un Olst. Corp. 42241	Meryl Streep Kevin Bacan	394	N-13	25.98
1	20	3	THE WAR	MCA/Universal Home Video Uni Dist. Corp. 42401	Keun Costner Elijah Wood	3994	N-13	20.00





Fx: (305) 477-1464

Ph: (305) 477-1561

Top Music Videos.

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HIS WED.	AST WEEK	WIS CHOURT	COMPLED FROM A NATIONAL SAMPLE OF RETAIL REPORTS COLLECTED, COMPLED, AND PROVIDED TITLE, Label	STORE AND RACK SALES BY SoundCount ESSELLE Principal Parformers	3
٩	3	3	TITLE, Label Distributing Label, Catalog Number ** NO. 1 **	Performers	10
,			PULSE Courtos Music Video Sary Music Wideo 50121	First Floyd	١.
2		67	LIVE AT THE ACROPOLIS A*	Yanni	u
3	2	18	DAG Video 82163 YOU MISSHT RE A REDNECK IF	Jell Forworthy	, v
4	1	\vdash			0
5	Ŀ	30	NELL PREEZES OVER & Grien Home Vides Unit Dat Days, 39548 BARRIAN THE CONCEPT &	Eagles	u
	5	30	BARBRA-THE CONCERT A* Columbia Mass: Video Sery Music Video 24 VSC115 AN: HOUR WITH TIM Cure Video 77742-3	Barton Stressord	⊢
6	4	7		Tim NoSeaw Carreers Demines	U
7	11	42	THE 3 TENORS IN CONCERT 1994 &* Memoryton Evansiment 50322-3 NO QUARTER (UNLEDGED)	Carretes, Domingo, Pavarstii (Munta)	U
,	9	15	Memo Volon Entertainment 52000-3	Joveny Page & Robert Plant	U
1	NE	**	PARALLEL Marrier Propries Video 3-20426	REM	U
10	1	34	THE DOE MARLEY STORY &	Sch Marky And The Wasen	U
11	12	а	Curs Video 177706	Ray Stevens	U
12	1	11	MURDER WAS THE CASE Management 50125-3	Snoop Doggy Dogg	U
13	9	18	NITA JAN THE MUSIC VIDEOS CESTIA YOM FINNE 4301	Vacous Article	U
18	18	18	LIVE: TOMIGHT: SOLD GUTT! A Geffor No. 70 Years Unit Dist. Corp., 35144	Mnore	U
18	10	,	OUTLANDOS TO SYNCHRONICITIES PolyGram Visio 8001348273	The Police	U
18	10	15	LIVE AT RED ROCKS & Video Transcent 23002	John Tesh	U
37	16	40	MOYZ II MEN THEN II NOW Indoor Hone You: PayGeor Wass 5000.621.553	Boyt it Man	U
18	18	21	THE CREAM OF ERIC CLAPTON PolyGram Vidao 440001119	Ete Clapton	0
18	18	-	Polydram Video 440081119 MTV UNIPLUSGED Columbia Music Video Sony Music Video 501113	Toti Dylan	U
20	24	n	Columbia Music Video Sony Music Video 50113 BANGEROUS: THE SHOUT FRAMS Corr. Music Video Sony Music Video 19 H19164	Michael Jackson	
21	23	20	LINE CONCEUT HOME VIDEO	San	0
21	-	-	Epic Music Video Sony Music Visios 19 V50114		0
_	23	146	REBA IN CONCERT 6 MCA Made Video Lini Del. Corp. 10380 COMETRY MINOR CLASSICS A.	Reta McEntire	+
23	20	113	COMEDY VIDEO CLASSICS A*	Ray Slevens	U
28	27	28	LIVE AT THE MAX ProyOmin Your BOOKS322103	Ficting Stones	U
28	18	9	THANK YOU ABBA Program View BCG-323838	Assa	U
26	21	18	Vigit M _{c/10} Video 77796	Janet Jackson	U
27	23	18	LIVE SHIT: BINGE & PURGE Exists Enlargement 5294	Metallics	U
28	20	9	EVOLVER: THE MAKING OF YOUTHANASIA Cupler Vide: 77794	Megadath	U
28	11	34	Cupin Vote: 77794 OUR FIRST WIDEO A** Duester Video WatersYsion Entertainment 20029-3	Mony-Kate & Ashiny Otsen	2
30	34	34	LIMP, LOWIN, & ROCKIN THAT JUNETION &	Alen Jeskoon	U
37	28	34	THE GATE TO THE MIND'S EYE &	Thomas Dulty	u
32	34	157	THIS IS GARTH BROOKS A"	Sett Breis	U
38	21	35	SABOTAGE Guitar Vice: 77767	Desptie Boys	U
38	33	33	CHOSS FOAD ● PolyGram View BCC6367773	Son Jiwi	U
32	88-5	RTRY	GREATEST HITS A MCA Music Video Line Disc. Corp. 10132	Palia McEntire	U
36	18	38	THE COMPLEAT HEATLES &	The deather	U
37	18	36	WOODSTOCK '94 A PrinGram Visio SCC1333873	Venous Arrists	U
38	29	33	BIG ONES YOU CAN LOOK AT @ Gafter Home Video Uni Cool, Circo, 39540	Arromen	0
38	38	28	Getter Hiche Vister Uni Col. Circ. 39540 MARISAN CAREY A Counties Maric Video Sony Music Video 19 849379	Month Conty	U
40	-	22 STRF	Coumbis Music Video Strey Music Video 19 849279 WAR PAINT-VIDEO HITS SHC Video 1678H	Lorde Morgan	3
	mt-8	H187	3365 Vices 56284	maria modifica	12

Top Video Sales.

NESK S	TWEDK	S. ON CHURT		ATTONAL SAMPLE OF RETAIL STORE SALES	Principal	Patent Person	piller	Suggested
1945	183	150M	TITLE	Distributing Label, Catalog Number	Performers	22	ž	ã.
	П			*** No. 1 ***				Г
1	1	7	FORREST GUMP	Paramount Home Video 32583	Tom Marks	1254	PG-13	221
2	3	3	3 TRUE LIES ForVideo 8640 Arrold Scharzenegger Jame Lee Curtis		1954	R	29	
3	5	2	THE CROW	Miramax Home Entertainment Buene Vista Home Video 3034	Brandon Lee	1994		19
4	2	4	THE JUNGLE BOOK	Watt Dissey Home Video Buena Vista Home Video 4604	Asson Scott Lee Cary Elwes	1994	PG	22
5	0	16	THE LION KING	Walt Disney Home Victeo Buena Vista Home Victeo 2977	Acarreted	1994	6	26
	1	3	RICHIE RICH	Warmer Home Victo 17500	Macaulay Cultie John Lirroquette	11114	PG.	22:
7	7	5	PLAYBOY: THE GIRLS OF HAWAUAN	Playboy Home Video Uni Dat. Dorp. PBV0771	Various Artists	1996	NE	15
5	31	5	PLAYBOY, PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Det. Corp. PSV0773	Asie Lynn Claim	1996	HE	15
5	5	4	BEAVIS & BUTT-HEAD, THE FINAL JUDGEMENT	MTV Music Television	Accepted	1994		24
10	31	5	PLAYBOY'S FROTIC FANTASIES	Sony Music Wides 49658 Playboy Home Wides	Various Artists	1994		200
	-	÷	PORBIDDEN LIASONS PENTHOUSE: WOMEN IN AND	Ury Det. Corp. PSY0780 Perithouse Video		1000	-	-
11	11	2	OUT OF UNIFORM THE POLICE: OUTLANDOS TO	WernerVision Entertainment 50787-3	Various Acrists	1994	HR	19:
12	38	2	SYNCHRONICITIES	PolyGram Video 8006341273	The Police	1996	10	15:
38	31	3	MAVERICK	Warner Home Video 13374	Mel Gibson Jodie Fcotor	1996	PG	15
28	31	31	ANGELS IN THE OUTFIELD	Watt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1196	PG	25
38	11	37	JURASSIC PARK :	MCA/Universal Home Video Uni Dat, Corp. 82061	Sam Molit Laure Dem	1995	10-13	24
38	5	2	HARD HOILED	Fise Lorber Video Onon Home Video 1136	Chow Yun-fat	1956	HE	19
38	31	38	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1954	PG-13	19
28	23	2	R.E.M.: PARALLEL	Warner Reprise Video 3-30426	REM	1394	HE	29
28	31	31	THE PAGEMASTER	ForVideo 3641	Macaulay Cultur Christopher Lloyd	1396		22
29	21	2	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Perthouse Video WarnerVision Entertainment 50790-3	Various Affects	10%	HE	19
28	31	21	FOUR WEDDINGS AND A FUNERAL	PolyGram Visios (2006317693	Andie MacDowel	1996		15
20	20	21	nin	Feetidan 1658	Hagh Grant Tom Hanks		PG PG	15
_		٠.	0.0		Harvey Kestel	1396		-
25	23	31	RESEVOIR DOGS	Live Home Video 68993 Columbia Music Video	Tire Roth	1994	R	15
20	NE	*	PINK FLOYD: PULSE	Sony Music Wiles 50121	Pink Floyd	1994	HE	24
38	31	5	BOB DYLAN: MTV UNPLUSGED	Columbia Music Video Sony Music Water 50113	Bob Dylan	11116	HE	199
28	31	8	DIE HARD TRIPLE PACK	ForVideo 871ft	Bruce Willis Bonnie Bedelia	1394		29
27	38	5	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video WarnerVision Entertainment 50736-3	Vertous Artists	1916	H	19
38	23	31	SPEED	FerVideo 3536	Ksatu Reaves Dennis Hopper	1396	R	15:
29	34	50	DIE HARD	ForWideo 1666	Since Willis Bonnie Sedelia	1996	R	241
30	27	65	YANNI: LIVE AT THE ACROPOLISM	BMG Video 82163	Yann	1996	PG	151
38	65	29	PENTHOUSE: SWIMSUIT 2	Perthaus Video WarseVision Entertainment 50764-3	Various Attiets	1895	162	19:
27	NE	_	THE ADVENTURES OF DATMAN	Women Home Video 17901	Accounted	1995	10	11
23	34	31	& ROBIN: ROBIN SMOOP DOGGY DOGG: MURIDER	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1996	18	10
21	NE.	ь.	WAS THE CASE KISS OF DEATH	Fo/Mideo 1344	Victor Mature	1947	PG PG	11
-		_			Richard Widtrerk	-	-	-
38	NE	_	THE ADVENTURES OF BATMAN & ROBIN: TWO FACE	Warner Home Video 13099 Fox Lorber Video	Animated	1996	PG	55
30	32	5	THE KILLER	Orion Home Video 1963	Chow Yun-fat	1947	R	19
27	NE	*	THE ADVENTURES OF BATMAN & ROTIN: THE RIDGLER	Warner Home Video 13896	Animated	1996	HE	1
28	33	5	POCAHONTAS	Sony Wander 49622	Animated	1995	н	25
38	NE	*	THE ADVENTURES OF BATMAN & ROBIN: THE JOKER	Warner Home Video 13900	Animated	1995	ж	21
40	15	42	PINK FLOYD: THE WALL	MGMUA Home Video	No Grider	1979		14

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LASER SCANS

from \$65.6 million in 1984. Operating income hit \$7.7 million, a gain of 54.7% from \$5 million. In addition, Image's net sales for the three months ending March 31 were \$22.3 million, nearly double the \$11.8 million for the fourth quarter of fiscal 1994, which was afcted by the California earthquake.

WARNER will Isunch "Outbreak (wide, \$39.98) on Isserdisc Aug. 8. Wolfgang Peterson's epidemiological thriller has Dustin Hoffman, Rene Russo, Morgan Freeman, and Donald erland in the cast.

Just out from Warner: "Cobb" with Tommy Lee Jones, "Murder In The First" with Christian Slater and Kevin Bacon, and "Interview With The Vam-" with Tom Cruise and Brad Pitt (all wide, \$39.98).

PIONEER ENTERTAINMENT bows "Star Trek Generations" (wide or pen-scan, AC-3, THX, \$44.98) July 18. and this action-packed matchup of Patrick Stewart and William Shatner should play extremely well on isserdisc.

Just out from Pioneer is "The Con-cert For Bangladesh" (\$29.98), which captures the memorable 1971 charity event that featured George Harrison, Eric Clapton, Bob Dylan, Leon Russell, and many others.

NEW LASER CATALOG: The spring/summer edition of the Laser Video File catalog has arrived. The \$8.95, 422-page paperback lists more than 8,500 baserdisc titles and includes articles on boxed sets, Dolliy AC-3 sound, laser hardware, and other topics. At the end of the handy guide is a comparison chart of the 45 different laserdise players currently available (including 11 karaoke-ready units) from 17 suppliers. Laser Video File is published by New Visions, based in Westwood, N.J. Retailers can call 201-700,0000 for information

MAGE has "Mismi Rhapsody" (wide, \$39.59), Krzysztof Kiesłowski's "Red" (wide, \$39.59), "The Twilight Zone, Vol. 3" (\$99.98), John Carpenter's "In The Mouth Of Madness" (wide, audio commentary, \$39.99) due in July, and "The Towering Inferno" (wide, THX, \$49.98) set for August. Nicholas Meyer's "The Day After" (sudio commentary, \$49.96) and a special edition of "Phontasm" (wide, extras, sudio commentary \$99.99) are also coming attractions.

VOYAGER has six outstanding my ies set for release in the Criterion Collection (dates to be armormeed): Akira Kurosawa's "Dersu Uzala" (\$69.95), Orson Welles' "F For Fake" (\$49.96), David Lean's "Grest Expectations (\$49.96), Bertrand Tavernier's "Coup De Torchen" (\$49.96), the documentary "Day After Trinity" (\$49.96), and Max Ophills' "La Ronde" (\$49.96).

Panasonic has five combiplay in its 1995 laserdisc line: the LX-H170 (\$449.96), LX-H670 (\$549.96), LX-K670 (\$699.95), LX-K770 (\$999.96), and s carryover from last year, the high-end LX-900 (\$1.100). Each has a digital time base corrector that compensates for horizontal and vertical distortion and litter and four one-bit digital-to-ang converters. The LX-H670 has an S-Video output jack, and the two LX-K models are karaoke-ready

"The Swan Princess" Will Fly Off Your Shelves!

- Over \$10 Million at the box office!
- A THEATRICAL ADVERTISING AND PUBLICITY BLITZ Over \$40 Million in production and advertising.
 - ADVERTISING AND PROMOTION CREATING OVER ONE BILLION CONSUMER IMPRESSIONS! over 75% of adults and kids will see "The Swan Princess" TV-spots over 8 times each?







Approx. Running Time: 90 Minutes. Cat#: 8021 Available Dubbed in Spanish. Cat#: 8022

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Prepack/Early Order Date: June 20, 1995 * Singles Order Date: July 11, 1995 * Street Date: August 1, 1995

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PRESCHOOL VIDEO COMES OF AGE

(Continued from page 95) is repackaging part of its "RidSongs"

line and releasing new entries Sept. 12. Anchor Bay Entertainment (for-merly Video Treasures), a division of rackiobher Handleman, "decided to be In the kids' business" some time ago, according to Susan Emerich, children's othet manger. "It's one of our main focuses in terms of product develop-ment and marketing," she says. "And preschool is probably the most imporquires a good, quality, educational, wholesome message, and we make sure that those standards are adhered to. Her roster includes titles in the "Thomas The Tank Engine" series; musie videos from Sharon, Lois & Bram; the long-standing "Babysongs" line; and "Kino's Storytime," a new PBS relebrity storytelling show.

Acknowledging "a lot of competi tion," Emerich says, "We needed to un the perceived value of the product. For our 'Rusty To The Rescue' Thomas title, we run an on-pack free T-shirt offer and sweepstakes." Emerich saids. "Preschool continues to be a big market because of the proschool population-which will continue on an upward trend at least through 1968. People are having fewer kids, but more people are having them. It's an

LIVE Entertainment's Family Home Entertainment preschool label "comelements what we're doing with other age groups," says Tim Fournier, VP of sales and sell-through and multimedia. Like others, FHE is "utilizing value-acided items in each nackage. Younger buyers love that sort of thing-for instance, in our 'Papa Beaver's Storytime' scries (seen on Nickelodeon's Nick Jr.], we've packaged a bookmark with a mirror.

For the "Helio Kitty" animated series FHE can take adventage of Foon. sor Saurio's major boutique presence in FAO Sebauer, as well as its own retail outlets. "Helio Kitty was launched last.

March, the first step of a renewed

strategy for acquiring FHE licensees," says Fournier. "We've had the Ninja Turties, Clifford, Babur—they've gotten a bit worn, and we needed fresh programming. We're looking at one additional line for a 1996 release, in the

preschool area. Fournier agrees that preschool has become crowded. However, he says that "there's enough room for all of us out there."



three languages, and four subtitled languages, according to the Alliance, Addi tional features include multi-supert ratio, which allows a movie to be viewed in full-screen, letterbox, or 16.9 widescreen TV formats; parental lockout; and backward compatibility with exist

ing audio CDs Marquardt estimated the cost of mass-producing SD discs at a minimum of 113% of the current cost of manufacturing CDs. He added that four mero bers of the Alliance WEA Magnifecture ing in Olyphant, Pa., and the Toshiba EMI, Matsushita, and Pioneer plants in Japan-have replicated a total of more than 650,000 discs, using existing CD

lines that have been slightly modified to accommodate the new process.

The Sons/Philips/3M group, similarly offers single- and dual-layer versions of its single-sided disc. The dual-layer model is canable of carrying 7.4 gigs bytes of information-enough for 270 nutes of MPEG-2 video, eight chan nels of surround sound, especity for multiple languages and subtitles, and compatibility with existing CD, CD-ROM, and photo-CD formats. Like the To shibs/Time Warner disc, the MMCD can be manufactured by making small modi

fications to existing infraetructure, said Mark Anderson of Philips/PDO Media. While the two formats differ in basic architecture, they both fulfill Hollywood's "wish list" of accommodating feature-length movies with picture quality soperior to VHS, multiple-language capability, and other feature including surround sound and parental lockout. They also address the needs of the growing multimedia CD-ROM and games markets, according to informa-

tion provided by both parties Even Marquardt admitted that the tun formate' expedientions are similar

"The real jump," he noted, "is from CD to [SD and MMCD.]" Marquardt said the members of the SD Alliance had kept a low profile until recently because they wanted to make

sure they could deliver a viable product before making a public splash. Now that they have proven to themselves that SD meets Hollywood's criteria and is relatively easy to manufacture, the Alliance members have taken their case to the

While the two sides battle for highdensity supremacy, trade observers contime to press for a single format that would avoid a format war on the scale of the VHS-vs.-Beta battle 15 years ago.

TO OUR READERS

Shelf Talk does not appear this week. It will return next week.



OCH The Search is On...

deo

All eyes will be on Billboard's July 29th spotlight exploring the major video releases slated for the last third of 1995. Editorial coverage will be anchored

around the major releases, including direct to video releases, as well as an in-depth story on the climate of the late third and fourth quarter markets. An ad in this spotlight guarantees

accessibility to our 200,000 readers in 118 countries, not to mention a host of buyers worldwide. Before the buyers' make their lists, reserve space and make this your most profitable part of the year.

ISSUE DATE: July 29th AD CLOSE: July 5th LA: Jodie LeVitus

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BILLBOARD JULY 1, 1995

Pro Audio

Yamaha Plans 8-Bus Digital Board ProMix Successor To Sell For \$10,000

BY PAUL VERNA

NEW YORK-Having secred a coup with its popular ProMix 16-channel digital mixer, Yamaha Corp. is following up with a larger, more powerful unit geared toward the production-studio The new model, the Yamaha 02R

Digital Recording Console, consists of 24 analog inputs and 16 digital tape returns, for a total of 40 inputs, eight digital bus outputs, eight digital direct outputs, and eight auxiliary sends. The powerful, compact machi which made its official debut June 20 at. the Assn. of Professional Recording Studios show in London-will carry suggested list price of less than \$10,000 asking for digital I/O, more inputs, and more buses. We hope to floor the mar-ket again."

Geared toward modular digital multi track users in project studios, the GSR is designed to interface with the Alesia ADAT, Tuscam DA-88, RDAT, professional AES/EBU, and Yamaha recording formats via card alots. Additionally, analog connection to multitracks is posable via an analog card.

"Now the recarding process can be kept entirely in the digital domain right up to CD playback," says Chaikin. "By eliminating multiple A-D/D-A conver sions inherent in analog misdown, the engineer and, ultimately, the end con sumer will now witness superb sonic transparency as never before."

The miser's spalog mike/line inputs incorporate 90-bit A-D con grade from the ProMix's built-in 18-bit converters. The 02R also al lows routing of

digital sources into the mike line chantal I/O cards. Like the Pro-Mix, the 02B is fully programmable, affording users the luxury of saving and recall, ing all their mises

offers several key improvements over the ProMix, including real-time automation, without an external computer. of all parameters except the built-in effects and processors, which can be recalled via the unit's mapshot feature; 50 rete compresson/limiten/gates with a soft-knee/hard-knee option and fractional compression ratios; and fourband, parametric equalization on every channel and tape return. Additionally, the 62R features two multi-effects pro-

wors and two stereo effects were "It's got RAM that will bold 16 mines ples the current mix, and backup so you ese undo moves," emplains Chaikin, "So there's a total of 18 real-time mises in RAM." Since the RAM needs to be backed up, the unit can be connected to an external hard drive for storage. Multiple 02R consoles can be cas ended together through the units' bus, aux send, and solo system feature says Chaikin. For instance, two 02Rs allow up to 88 inputs for misdown of

arge-scale projects. Comparing the new unit to an 8-bus analog board, Chaikin says, "The new level of digital power that the ProMix 01 and Yamaha 02R offer, compared to analog alternatives, is phenomenal." He likens the Yamaha mixers to a computer and their analog counterparts to

a manual typewriter. Without disclosing sales figure Chalkin says the ProMis-a 16-track digital, automatable mixer released a ar ago at a price point of less than \$2,000-has succeeded beyond the comnany's most optimistic forecasts. The new mixer is the next logical step in the series, secording to Chalkin. Because of the 02R's relatively low price, Chaikin expects it to be embraced by the project-studio sector and by too facilities for their "B" rooms. "I would want to suggest to the commercial-studio market that the RER become the center of writing rooms, of "B" production rooms, with no sacrifice in audio quality," says Chulcin. "Artists can work in a B' room at their leisure with superb sonic quality and then move into the large room to mix. This is a way for commercial rooms to capture back some of the business they've lost to the project studios."



From Auto Sound to Infrasound, Hidley's Career Has Been Built On Breakthroughs

There is only one person in the recording industry who can instituately claim a nioneering role in loadspeaker system design, custom install auto sound, studio design and construction, multitrack recorder design, console automation, and, most recently, infrasonics and their psycho acoustic implications. His name is Tom Hidley

Born in Los Angeles May 27, 1931, Hidler began his illustrious musical curver when he took up the sprophone at age 11. Unlike most children who try to learn an instrument. Hidley pushed himself to extremes, practic ing the sax-and the clarinet and flute, which he picked up later-six hours a day for years. By the time he reached his 15th year, his practice

routine had escalated to 12 hours per So all-absorbing was Hidley's deve tion to his craft that he quit school after the eighth grade and joined dance hands that toured throughout the country. After seven years of incessant playing, however, he suffered a physical breakdown that forced him to give up playing horn.

"I was told by a doctor, You carry on like this, you die in one year, because you can't be temperate in anything you do," recalls Hidley. Consequently, he turned to nonperforming musical activities, working at tape-machine and loudspeaker companies by day and recording L.A. club gigs by night. In 1966, he landed at the JBL Louispeaker Co., where his responsibilities included sonic coales. tion of speaker performance and audioirideo field engineering on restorn

It was very, very helpful working for JBL, because there I began to see what a speaker did in a room," he says. "They had a listening room re: the room's dimensions were not ideal. Shapes were terrible in those days, but nobody knew it. We'd put a speaker in a room, play a known disc through it, and say, 'OK, well, that,

sounds interesting.' Then we'd move the speaker to the center of the room 'Oh, that sounds very different,' But we didn't know why

During his tenure at JBL, Hidley upervised audio/video installations in the homes of such entertainment giante as Frank Sinstra, Ella Fitzgerald, Lucille Ball, and Danto Kave. In 1969, Hidley joined Earl Muntz's Stereo Company, which developed the first known our stereo a 116 volt S. track system that was later modified to run on the car's battery power to

svoid the risk of electrocution. Among the first to own the Muntz car stereos. naturally, were the superstars of the day: Spike Jones, Les Brown, Nelson Riddle, Sinstra, and others. In fact, it was Hidley's involvement

with Sinstra that led him to Val Valentin. a Sinatra associate who was responsible for building MGM/Verve's recording studies in New York.

"Val said to me, "Listen, you need to come with me and build my studios," Hidley says. "And I said, 'I don't know anything about studios.' He said, You'll do it in a minute. No prob-lem." So Hidley climbed into his Muntz-customized 1982 Lincoln Con-

tinental and headed east "Three days and three nights later I was in New York," he says. "I had slept for three hours in Turson on the side of the most and ate cardy hors and drank Cokes all the way to New York, I went to sleep again on the New Jersey Tumpike for about three hours and woke up and drove right

Within six months, the MGM/Verve facility was built and operational. Hidley continued technically maintaining equipment and began mixing work for the MGM/Verve staff producers. By 1964, after two years of 16-hour unrichass at MGM/Verse, things be-

gan changing again. It was a fertile time in the New York recording scene with up-and-coming pioneers like Creed Taylor cutting their teeth in

the local studios. Ramone took notice of Hidley's talents and hired him as audio technical manager of the storied A&R Stadios, then a four-room facility comprising a live room, a control room, a disc-cut-

ting room, an all-purpose jingle room, and a mix mom During a brief but fruitful stint at A&R. Hidley worked for Ramone on remote recordings with Jones, supervised the sound system for President Johnson's "Salute To Congress" at the White House, and-with Tom Dowd of Atlantic Records-installed and oversaw the stage sound, audience

track recording of Johnson's insugural gala for Ramone But the brutal New York winter of 1964-65 proved too harsh for Hidley and another A&R alumnus. Ami Hadani, so the two packed up and moved to California to open a stor this time in a 1965 Lincoln. They found strace at the Radio Recorders Annex at Sunset and Highland and began doing business as TTG, which stood for Two Terrible Guys

sound, live transmission, and multi-

Word of mouth spread quickly, and soon TTG became a hub for such bud ding rockers as the Monkees, Eric Burdon, and Jimi Hendrix, all of whom played at decibel levels that no studio of the era was prepared to han-

We had leakage everywhere, and we're talking five or six musicians on a floor of a studio that would hold 80 musicians," says Hidley. "And the sound pressure was so load I could even hear it through the windows. We came to a very fast realization that the acoustics that were satisfactory for

the days of acoustic recording weren't ing to cut it for these loud bands. So I said, 'Listen, we've got to do some acoustic modification The irmovations came quickly and (Continued on next page)



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requests for this product," says

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Chalkin. 'We expect it to be enor-

dio department.

worked at Ocean Studios in Burbank. Calif. with artest Joey Lawrence and engineer Taxyi Mote on an upcoming project. "The Prince And The Pizza oy." for Warner Talevision Music wn, from left, are Mote, BMI's Mark Fried Birth and Friedman

TOM HIOLEY: A CAREER BUILT ON BREAKTHROUGHS nued from preceding pay

furiously. First, a burisp saddle was placed above the drum kit to attenuate the cymbol splash. Then, a drum platform was mounted on industrial springs to isolate and tighten the botments were installed to further reduce

the splash But Hidley's greatest idea was to double the capacity of the 8-track recorder-the state of the art at the time-by increasing the tage width to 2 inches and modifying the motors on the machine accordingly. Thus came the first 16-track, 2-inch recorder in the world, and one of the greatest mark ing plays in studio history; since TTG was the only studio that had the machine, musicians who started their ses-

sions at the studio were forced to finish them there Hidley's ingenuity must have struck a chord with Hendrix, because the next time the artist stopped at the Record Plant in New York, he raved to that studio's owners, Gary Kellgren and Chris Stone, about TTG.

Stone says, "Hendrix came in to the Record Plant just jumping up and down bursonse he'd been to L.A. doing concerts and was taken by Eric Burdon to this studio in L.A. He had no idea where it was, but he said they had something that made his guitar sound good. So be said to Kelleren. You gotta hear it.' So Kellgren said to me, 'Stone,

we gotta go to L.A.'*
When Stone and Kellgren went to TTG to hear what Hendrix had raved about, they were so impressed by Hidley's design breakthroughs that they said, "We've gotta have this guy," according to Stone. But rather than ask Hidley to make yet unother cross-country trek in his Lincoln Stone and Kelleven decided to open a Los Angeles branch of the Record Plant. They hired Hidley as director of technical onerstions for all of the Record Plant's studios-the flagship in New York, the new facility in L.A., and a third room in Sourelito, Calif.

While at Record Plant, Hidley was responsible for creating a dram booth and a proper isolation booth with a sliding glass door-innovations that resulted from Kellgren's desire to contain other musician to perform in isolation while being able to see the rest of the Also at Record Plant, Hidley began

to experiment with monitors that pushed the frequency range to new 'Up to that point, monitoring was accepted at about 50 hertz, bottom end, pretty much across the nation," he explains. But because Keligren wanted to hear and feel the base drum in his gut a lower frequency response was call for, so Hidley built a monitor that could hit 40 hertz at the bottom end. That speaker, known variously as the West-

ake, Eastlake, and Hidley model, went on to become an industry standard, with more than 2,000 pairs still in operation today, according to Hidiey His final contribution to the Record Plant before leaving in 1971 to form his own firm was the 24-track machine built in collaboration with Jeep Harned at MCI. Despite skepticism from the recording industry, the 24-track was instantly embraced by such artists as Sterie Wonder and has since become

another de facto studio tool. For the next four years, Hidley wned and presided over L.A.-based Westlake Audio, which specialized studio equipment, acoustic design, a studio construction, and was the fi company to install and use prot Allison/API console automation 1975, he relocated to Montrests, Su serland, and formed Eastlake Audio. acoustic design and construction fire By 1979, Hidley felt he had co tributed enough to the industry and tired to Hawaii. However, a phone of from Tokyo in the early '80s brong him out of retirement and back into I forefront of accustic design

The client, Harumitsu Machijiri Sedie Studios, was planning to bu new facilities and wanted Hidley to sign them. The opportunity to imon the acoustic design entired Hidiand he took the job on the conditi that he be allowed to build two roo one according to the Westlake/Ea lake specifications and another w what Hidley considered to be sign cant design improvements. Whiche

room sounded better would be kept, the drums and to allow a vocalist or and the other would be teen down and

rebuilt to the specs of the better one. Although the plan required two constructions, a demolition, and a third construction, Machillei accepted, and Hidley went to work, collaborating with former Pioneer speaker designer Shozo Kinoshita, who developed a much-improved monitor for the new

Hidley then originated a new monitor concept by stacking two speakers on top of one another, with the wooders on top and bottom and the two horns in the middle. Disconnecting one of the horns to avoid phase problems, Hidley and Kinoshita listened to the double speaker combination and found that it provided enormously improved bass re-

CATEGORY HOT 100

soonse and low-end ewerage in smallmom estylmisments On Hidley's vertical concept. Kinoshita built a two-woofer, one-horn

speaker enclosed in one cabinet and measured its lowest frequency at an unprecedented 3) hertz. After further refinements. Kinoshita took the new monitor down another half-octave to 20 herts-the bottom end of the buman nadio spectrum,

In 1986, the 20-hertz Kinoshita/Hidley monitor and mix room made head lines when it debuted to rave reviews at Masterfonies in Nastwille, However, Hidley was not satisfied. He felt that the new digital medium-with its in creased bandwidth with respect to analog-called for a monitor/control-room combination that could reproduce infrasonic energy between 10 and 20 hertz. Although humans would never be able to hear such frequencies, the psychoacoastic impact would be tre-

mendous, Hidley reasoned. By 1991, Hidley and Kinoshita had succeeded in creating what is believed to be the world's only 10-hertz acoustic environment, at Bop Studies in Bophothetowana, South Africa, The success of that facility has since led Hidles to design a new, larger-scale infrasonic

complex in Marrakech, Morocco (see Billboard, June 24). With the Marrakech project under way and new design concepts in the works, Hidiey not only shows no sign of slowing down but gives the impression that his next audio breakthrough is just around the corner. Stay tuned

COUNTRY ALBUM ROCK CLUB-PLAY

Billboard.

FUDIO ACTION

DAR

TITLE Artist/ Producer (Label)	HWE YOU EVER REALLY LOVED A WOMAN? Sryan Adams/ R.J. Lange S. Adams (A&M)	ONE MORE CHANCE The Notorious B.I.G. S. Combs., J. Oliver R. Smith (Bad Boy(Arista)	TEXAS TORNADO Tracy Lawrence/ T. Lawrence F. Anderson (Allantic)	OECEMBER Collective Soul/ E. Roland, M. Serietic (Allantic)	F. Knuckles O. Madden (Virgin)
RECORDING STUDIO(S) Engineer(s)	WAREHOUSE STUDIO MOBILE UNIT (Ocho Rios, JAMAICA) Olle Romo Rom Obvieus	HIT FACTORY (New York) Rich Travali Tony Maserati	MUSIC MILL (Nashvile) Butch Carr	CRITERIA (Marri) Greg Archilla	QUAD (New York) Pavel DeJesus
RECORDING CONSOLE(S)	Mackie 566 8	Neve VRP/ SSL 4000G	Focusunite	Neve 8078	SSL 4064
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A800	Mitsubshi X-850	Studer A820/827	Studer A800/ Otan MTR-90 II
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Yamaha NS10	Dynaudio M-1	Criteria Custom with Augsperger	UREI 8138 Yamaha NS10
MASTER TAPE	Ampez 467	Ampex 499	Ampes 467	Ampex 456	Ampex 499
MIX OOWN STUDIO(S) Engineers(s)	WAREHOUSE STUDIO (Vancturer, B.C.) Bob Clearmountain	HIT FACTORY (New York) Prince Charles Alexander	MUSIC MILL (Nashville) Butch Carr	MIX THIS (Pacific Palisades, CA) Bob Gearmountain	QUAD (New York) John Pappo
CONSOLE(\$)	SSL 4072G	Neve VRP	Focusrite	Neve 8078	SSL 4064
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)		Studer A800	Mitsubishi X-850	SSL 4000G Plus	Studer A800 Otani MTR-90 II
STUO(O MONITOR(S)	KRK 9000	Augsperger Yamaha NS10	Dynaudio M-1	Yamaha NS10M KRK	UREI 813B Yamaha NS10
MASTER TAPE	Apagee OAT	Ampex 4677	Ampex 467	Arropex 467	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Carlton Batts	MASTERFONICS Glenn Meadows	PRECISION MASTERING Stephen Marcussen	STERLING SOUND Jose Rodriguez
PRIMARY CO REPLICATOR (ALBUM)	OADC	Sonopress	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE OUPLICATOR	Sanapress	Senopress	WEA Manufacturing	WEA Manufacturing	Capitol Manufacturing

0 1995, Silbourd SPT Communications, Hot 100, RES & Country appear in this feebure sech time. Album Rock, Modern Contemporary & Cancer appear in reliation



finishing touches on his second album with the Brian Setzer Orchestra, due in July on Interscope Records. Produced by Phil Ramone, the album features or writing and performing contributions from longitime Setzer pal Joe Struttmer, formerly of the Clash, Shown at Ocean Way Studios in Los Angeles, standing for ialt, are Strummer, Setzer manager Dave Kaplan, and Setzer; seated behind the console is Ramone.

AUDIO TRACK

the Music Mill. Joe Scaife and Jim Cot-

ton produced and engineered, with

Randy Clark also engineering. Also at

the Music Mill, Polydor artist Davis

Daniel tracked, overdubbed, and mixed with Harold Shedd and Ed Seay pro-

ducing, and Seay, Todd Culross, and

Clark engineering. Among other recent

projects at the Music Mill have been

Patriot artist Brian Austin, who did

overdubs with producer Chris Ferrin

and engineers John Hurley and Gra-

NEW YORK

BABY MONSTER has been buzzing with activity intoly. Even Dunde of the Learnshapeds stopped by a revocal management of the Characteristic of the Characteristic of the Characteristic of the "Empire" assustance. Beyon Gag-in engineered, with assuitance from Inn Dynan, Produceringtoner Wanna an project by Cartinia act Combine, with engineer Bandinance From Inn Lester, Ands Hornes Kais galar great Lester, Ands Hornes Kais galar great has this engineer Bryan, who sat be-had flathy Monster: Power baref. Also at Raby Monster: producer Joseph Jin Hee Kinit* Textificions Korvens counts, with Lester engineering, just plantat/plintat/stranger.

Celli, who recorded kumungo player Jin Hee Kim's traditional Korean sounds, with Lester engineering, jazz Zoffer, who worked on a project featuring Bob Moses, Don Allas, and Eddie Gomez, also with Lester behind the board; and saxophonist Courtney Pine, who recorded and sampled for an upcoming Verve Records project with producer Eric Calvie, engineer Lester, and assistant Peter Ankelein . . . Boom With A View has made several additions to its already impressive array of vintage and modern gear. The studio has purchased a rack of eight Neve 1064 modules-which it is adding to a benk of eight Neve 1073s-and a pair Neve 2254 compressors. Room With A View has also picked up a Tubetech LCA-2B stereo tube compressor, an Emulator IV sampler, and a new Pana-sonic SV-7300 DAT machine.

LOS ANGELES

AT BROOKLYN RECORDING Stadio, Grammy-winning engineer Ed Cherney mixed tracks for "Orange "Orange Crate Art," the upcoming Van Dyke Parks/Brian Wilson album for Warner Bros. Brooklyn's Ronnie Rivern societed. Also at Brooklyn. Jakob Drian and his hand, the Wallflowers. have been working on their second Vir gin Records album with producer T Bone Burnett and engineer Neal Avron, with Brooklyn's Tom Banghart assisting . . . At Sound City, Frank Black worked in Studio A on a self-produced album for American Recordings; Matt Yelton engineered behind the Neve 8028, with Billy Bowers nosisting. Also at Sound City, Polydor/Atlas band Tonic tracked for its upcoming release with producer/engineer Jack Joseph Puig; assisting on the Tonic sessions was Jeff Sheehan, Among other recent Sound City guests was Privote Music artist Tai Mahal, who ed on an album with contrib from Eric Clapton and Bonnie Raitt. John Porter is producing the sessions, with Joe McGrath engineering and Bowers assisting . . . At CMS Digital Mastering in Pasadena, engineer Ro-bert Vosgien mastered the Van Halen track "Amsterdam," from the group's latest Warner Bros. album, "Balance. Voggien also mastered the Phunk Junkerz single "I Leve It Loud" from the Soundtrack of "Tommy Boy," and the Bush single "Little Things," both on Interscope Records.

HASHVILL

JOHN & AUDREY WIGGINS worked on tracios, overtubs, and misses for their upcoming Mercury project at hame Smith; and Sony act Ricochet, which mixed with Seay and John Chancy producing, and Seay and Culture restreycing.

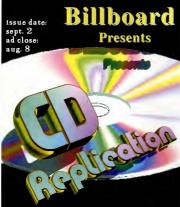
OTHER LOCATIONS

AT BEAR TRACKS RECORDING Stadio in Suffern, N.Y., area act 10,000 Maniace recorded with producer Armand J. Petri, who also ongineered, assisted by Steve Regina. Also, Elektra act Dream Theater tracked and mixed with neoducer Boold Pradar, ex-

giner Douglas Oberkircher, and asistant Robert Sieillason. At the his action Robert Sieillason. At the his condon Secondary of the Condon Secondary of the Condon Emilie Easten, Jerge Casas. On Clay Ostwald produced, with Evic Action of the Condon Gally brings Neve console. Kelth Rose and Ted Stein provided additional engneering. Also all Criteria, Internoga the Condon Secondary of the Condon Bush worked on an upcoming movie overraw the secoloses with engineer overraw the secoloses with engineer Stein and assistant Chris Carroll. Among other recent projects at Criteria was 4AD act Air Miami, which stopped at the stadio to work on its label debut with producen/engineer Guy Fixin and assistants Mark Dobson and Mark Gruber-both from the Criteria staff.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-535-222





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compact disc as the premiere format has presented many challenges for replicators as they try to accomodate new markets such as CD Plus and CD ROM. In this special issue, Billboard will focus on these challenges, along with new technologies and the future of replication.

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June 27, "Writer's Block," panel discussion presented by the National Music Publishers' Assn. and the Harry Fax Agency, New York Heimsley Hotel, New York, Sharyn McLeod, 212-

JULY July 12-15, Detroit Regional Music Conter-ence, Athenoum Suites Hotel, Dutroit, 313-963-

July 14-15, Jack The Rapper Music Celebra tion, Georgia International Convention Center, Atlanta 407-897-6958 July 14-15, Kids Entertaigment Seminar III.

PS. 75, New York, 718-897-0981. July 25, "Major Label Strategies in Marketing," panel presented by the Los Angeles Music ork, the Derby, Las Angeles. Sandra Archer, July 25, Women Ia The Music Business Assn.

Managhis Chapter Meeting, open to normell bers, Racquet Club, Memphs 501-725-4940. is, Kikaper Lua, July 29, NARAS Global Song Marketing Som mit: Defining Domestic And International Marlasts, presented by the Yeas branch of NARAS. Omni Hotel, Austin, Texas 512-328-7997.

Aug. 10-12, 13th Annual T.J. Martell Founda-

CALENDAR

212-961-1180

tion Neil Begart Memorial Fund Rock'n'Charity Celebration, various locations, Les Angeles. Amanda Eisner, 310-247-2980 Aug. 14, Fourth Anasol T.J. Martell Team Challenge For The Martell Cop Gell Teornsmeet, Glen Ooks Club, Old Hastbury, N.Y. Peter Keuff, 212-888-0617 Aug. 19-20, Entertainment Entrepreneurs' Conference, presented by the Entertainment Law

SEPTEMBER

Morrel Max, 212-245-1818

Sept. 6-9. National Assa, of Broads Coavention, New Orleans Convention Center, New Orleans 202-429-5300 Sept. 7, MTV Video Music Awards, Radio City Music Hall, New York, 217-258-8000 Sept. 14, T.J. Martell Foundation 20th Asai versary Gala And Humanitarian Award Dinner, hancing Clive Davis, New York Hilton, New York

Sept. 16-18. Focus Oa Video '95, Interns transl Centre, Mississauga, Ontario, 416-531. Sept. 19-20, Third Annual Hollywood 2000 Conference, focusing on new formats, markets

and distribution channels for home entertain ment, Wandham Bel Age Hotel, Las Angeles Tosho Miss 714,513,5649 GOOD WORKS

trip to Oklahoma City following the

GOODWORKERS: Time Warner Inc. has selected nine staffers as winners of its 14th annual Andrew Heiskell Community Service Awards for "exceptional contributions to public service, equal opportunity, and human rights" in their workplaces and communities. Each was presented with an emblematic scroll, a \$2,000 contribution to the charities or community groups of his or her choice, and a \$1,000 check by company chairman, CEO Gerald M. Levin and revoident Richard Parsons at a luncheon in New York June 18. The winners include Joann Marchia, Marintosh operator for Ivy Hill Graphics in North Amityville, N.Y., and Peter Muchlhoetzl. rovalty accountant at Warner/Chappell Music Germany BACK FOR MORE HELP: Craig

Chaquico will make his second benefit

combing of the federal building there. On July 1, the guitarist will be among several performers at the Spirit of Jazz Benefit Concert, which will also feature the Rippingtons, and Warren Hill, among others. All proceeds from the show will benefit the Family and Victims Relief Fund established by Oklahoma Gov. Frank Keating, Contact; Jerry Brown or Steve Levesque, 213-

PLAN HIV/AIDS CONCERT: Mema committee to create a concept to beneff. Children's Friends for Life, a New York-based charity devoted to the care of children with HIV/AIDS and their families residing in the New York metropolitan area. The committee hopes to have an event in late September. Contact: Reggie Lucas, 201-656-7023.

LIFELINES

Girl, Kimberly Leesna, to Michael and Margaret Naji, April 19 in West Hills, Calif. He is muzager, accounts payable, for Rhino Entertainment.

Girl, Harley Ann, to Richard and Shari Foos, April 29 in Los Angeles. He is cofounder and president of Rhino Enter-tainment. She is a writer and per-

Girl, Genevieve Rose, to Mark and Marianne Hudson, June 1 in Winchester. Mass. He is music buyer/product manager for Lechmere.

DEATHS Roey Gallagher, 46, of complications following a liver transplant, June 14 in London, Gallagher was an Irish rock guitarist (see story, page 12)

Send information to Lifelines, c/o Bill-board, 1515 Broadsons, 11th Floor, New York, N.Y. 50038 within six meeks of the

FOR THE RECORD A story in the June 17 issue of

Billboard describing the re-entry of the Parents Music Resource Center into the lyrics-labeling controversy incurrently stated that PMRC rovesident Barbara Wyatt appeared on a TV program with anti-porn activist Dee Jepsen, Wyatt attended a luncheon hosted by Jepsen and her Call Jeff Serrette NY State - 212-536-5174 Billboard Classified • 1515 Broadway New York, NY 10036

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BAD BOY RAPPER NOTORIOUS B.I.G. GETTING BIGGER (Continued from page 12)

because its demand has been "phenom-FACTORY DIRECT enal." Says Daniels, "The album is doing CD JEWELBOX STORAGE CABINETS, in Stock Now No.

"salted the street" with the single early, very well, and everybody is buying iteven adults. Even though remixes aren't on the album, they're scooping it up, because the tracks just sound so

Blending catche R&B melodies with a hard-edged East Coast rep style B.I.G., whose real name is Chris Wallace, lyrically conveys the urban realities of growing up in Brooklyn's Bed-

ford Stormeant area "Ready To Die" was produced by Easy Mo Bee, with additional work by the Bluez Bruthas, Trak Masters, and Lord Finesse.

Bad Boy president Sean "Paffy" Combs says the artist's success is the result of several factors, including an carly video release, consistent radio airplay, and the rapper's unique style. "It's the distinctive sound of his voic and melodies that sticks in your head," he says. "He's making good records and he's getting better and better with

Arista black music senior VP Jean Riggins says the videoclip of "One More Chance" was serviced to the Box BET, and appropriate local outlets three weeks prior to the single's radio release; this played a key role in its success.

Says Riggins, "It features some of R&B's most popular artists, including Heavy D. Zhane, Mary J. Blige, Da Brat, and Changing Faces, which helped increase awareness over other artist fan bases Combs says B.1.G.'s sound is con-

ducive to R&B radio play and credits the format with helping make the 23ear-old popular. "He has a straight-up black sound—like somebody's big black uncle from Brooklyn," says B LC 's melte ourressiem become in Are

gust 1994, when Bad Boy/Arista released his debut single, "Juicy," which rose to No. Lt on the Hot R&R Singles ehart and No. 3 on the Hot Ran Singles

Even before the release of "Jules msumers may have been familiar with B.I.G. He was featured on the remixes of Mary J. Blige's "Real Love" and "What's The 4111" and appeared in Suer Cat's "Dolly My Baby" video B.I.G.'s own single, "Party And Bull-shit," was festured on the "Who's The Man" soundtrack.

The second single from "Ready To Die," "Big Poppo," reached No. 4 on the Hot R&B Singles chart, topped the Hot on the Hot 100 in March.

At about the same time, B.I.G. gained added exposure as a featured ramor on Total's "Can't You See," from "New Jersey Drive" soundtrack That single peaked the week of June 10 at No. 3 and No. 13 on the Hot R&B Singles and Hot 100, respectively. Riggins says B.I.G.'s previous re-

net up 'One More Ch familiarity of the track and the overall popularity of B.I.G.'s 'Big Poppu' took him to the mainstream, while the remixed version of 'One More Chance, which features Mary J. Blige, maken it assessable musically but doesn't compromise his unique delivery style."

During the week ending June 19 'One More Chance" received 1,684 plays on 59 R&B stations, according to roadcast Data Systems. R&B WGCI Chicago PD Elroy

Smith says B.I.G. is the hottest rap artist on the station, appealing mainly to its audience aged 18-24. "It's been a long time since we've played the first signs of longevity, and we need more of three conservitive singles released by a

rup act," adds Smith. 'One More Chance" is also popular at top 40'rhythm-crossover radio, with 504 BDS detections at 20 stations \$ and WOHT New York PD Steve Smith "His music's the hottest thing out. He's one rap artist who's showing early

the week ending June 20. Says WRKS

Smith says New York-based Bad Boy has a strong reputation among lie

teners in that city, which contributes to B.I.G.'s appeal. "[Bad Boy has] a loyal following, which has helped this record go, but the bottom line is the music, which has well-written lyrics and a really hooky melody," he says.

JUAN PERRO IS SPANISH MUSIC'S BEST FRIEND

(Continued from page 12) Spanish lyries with Afre-Cuban rhythms would be artistically more fruitful than following the traditional

From 1991 to 1966, he produced a series of compilation albums of traditional Cuban "son" under the generic title "Semilla Del Son" (Seed Of Son), which were released by his label, BMG/Ariola, Explaining his rudical shift from Radio Futura to John Dog, Perro saos, "We Spaniards find our real selves in Latin. America, but changed and, in a sense, enriched, Our traditions [in Spain] have

been lost, and we were not capable of feeding from thes He adds, "What has happened in the field of music and popular lyric is that certain things have been preserved in Latin America that have not kept well here. Our roots have been, in a way, transplanted across the ocean, and then

have again germinated. Perro acknowledges that his "musical culture, or roots, is rock sung in English' and says that what he aspires to is "simply to be a frontier dog, wandering around and taking in some of the essence of the place and bringing it here. It's a bit like smaggling."

While pleading guilty of reviving the perennial debate over Spanish-Latin American musical exchanges, he warns against an excess of mixtures, or of what he calls "irresponsible mestizaje, which is what is happening with world music now. I would like to disassociate my work from the rotion of the 'olohal vil lace 'Of course it is an interesting phenomenon, but we should start distilling substances with a certain degree of puri

The top 10 chart entry of *Raices al

Viento" is not an isolated event. Two othtered the album chart a week after Perro-Kiko Venero with "Está Muy Bien Ese Del Cariño" (That Affection Tring Is Very Good) and Los Rodriguez with "Palabrus Mas, Palabras Menos" (More Words, Fewer Words).

Although Veneno's flamenco-influ enced mix of rumbas, rock blues, and African rhythms is different from that of Perro, the two have occasionally worked together since 1992, when Auseron helped Veneno record his album in London. Perro was joined by Veneno and gypsy flamenco-rock guitarist Raimundo Amador on a minitour in 1963

Amador, whose debut album on MCA Entertainment was released June 12, plays on Veneno's album. Veneno's says, "From the beginning, we realized that the record was a classic. The fusion between rock drumming, flamenco guitar, and the free interpretation of popular poetry has achieved an extraordinary power

Venezo formed one of the earliest fin. menco-pop groups, also called Venen 1977 and wrote the song "Volando Voy" (I Go Flying), which became the anthem of the late flamenco learned Ca-

Two members of Los Rodrienes are from Argentina, and their album in cludes rumbas and a milenga, which is a popular Argentine song and dance form The success of those three allums sies. nifies not only the end of a long barren spell for Scanish pen/nek, but possibly the development of musical forms more iverse than the typical mainstream chart material

'MIRACLE' PRICE: LAST SHOT FOR 'STAR WARS'

(Continued from page 6) at a low price," says Tower Video VP Lucas is planning to upgrade "Star John Thrasher. "How else are they go-Wars," saiding special effects that hadn't ing to position it without getting killed

STAR WARS STRATEGY Expecting to set a new record for sales of a catalog series. Fox will re-relesse the "Star Wars" trilogy on Apg. 29 and then case filling orders for "Star Wars" itself on Jan. 31, 1996. The studio has established a \$12.95 minimum adtised price on individual cassettes and \$29.96 for the set. Retailers who go

by the other titles out there

er will forfeit eo-op ad support. This is not a joke," says DeLellis "Star Wars' is going off the market forever. The other two movies in the trilogy, "The Empire Strikes Back" and "Return Of The Jedi," will be removed until the fall of 1997, he adds.

The limited availability of "Star Wars" is part of a five-year plan that includes a reworking of the title by director George Locus

To date, about 10 million copies of the trilogy have been sold. Distributor sources indicate that the new promotion could yield an additional 10 million casbeen devised when the movie was neaduced in 1977. "He wants new concern tions to see the film the way he wanted it to be 20 years ago," DeLellis says. Tentatively titled, "Star Wars: The Special Edition," the spiffed-up version will arrive in theaters in two years, followed by a video release in December 1997, DeLellis says Lucas will also produce three "prequels" to "Star Wars" that should appear on the big screen in

Fox and premotional partner Ketlogg's will spend \$16 million advertising the "Star Wars" video trilogy, on moratorium since last December. The campaign is equal in size to that for Fox's 1990 hit "Home Alone," De Lellis rays. During the promotion period, Kel-

1998, 1999, and 2000.

logg's will offer a three-tiered rebate, worth up to \$7, when consumers pur chase the titles and two boxes of Ramir Bran cereal. In a separate promotion purchasers of two boxes of Corn Pope can receive a free copy of "The Making Of Star Wars." Finally, Kellogg's wil run a "last chance to own" message on 11 william bosons of Annie Inches

Radio

Rock Nostalgia Wars Heating Up

Formats Clash As Classics Battle The '70s

BY ERIC BOEHLERT

NEW YORK-Although 70s oldies ratings have declined after the format's initial burst onto the scene two years ago, some rock-leaning '70s outlets are still managing to wreak havor on classic rock stations across the Those classic rock stations that

spent years making life difficult for alburn rock while facing virtually no direct musical competition are now being put to the test. Most industry experts agree that in markets where '70s rock oldies and classic rock stations square off, there's only room for one winner "Right now it's just ugh," says oldies consultant Chris Elliott of McVay Media, summing up the street fight for fans of the Doobie Brothers, Boston, and Van Morrison. Since its inception a decade ago,

when it keyed into behy boomers' ap petites for the music of their youth classic rock has owned the rock nostalgia market. That has now changed, and the format is feeling the hest. "Whenever anybody encroaches on your territory, it means all sorts of problems," says consultant Fred Jacobs, who is credited with helping create the format. He says that '70s oldies could end up winning the beby boomer rock audience for good, "if classic rock doesn't have the resources or the will to fight the fight.

That's essentially what happened in Houston. One year after KKRW signed on as a rock'n'roll oldies station, classic rocker KZFX left the format, flipping to modern rock KTBZ. "For better or for worse, KKRW is the classic rock of Houston," says Pat Fant, GM at KTBZ. Few in the market

expect KKRW to face real competition for the '70s rock audience anytime In Washington, D.C., after the arrival of '70s rock oldies WARW, classi

rock WCXR bailed out of the format to become jazz/AC WJZW. In an odd twist, WARW now competes with '70s pop oldies newcomer WXTR. The potential for classic rock problems, races Elliott, stems from the fact that the format has grown broades over the years, playing songs from the 80s, 70s, 80s, and in some cases, even the '90s (Eric Clapton's unplugged "Layla," for example), thereby leaving itself open to attack from more focused competitors, such as stations dedicated to '70s oldies. This is ironic, since that is the exact attack strategy that classic rock used on album rock stations years

ago-zeroing in on a specific genre from album rock's broad musical spectrum and delivering the goods. Interestingly, according to a Katz Radio Group report, '70s rock oldies attracts older listeners than does classic rock, since the latter has been able to attract younger demos with a sma ing of contemporary cuts. The '70s oldies format also has the luxury of drawing more female listeners than the stempe, bessy classic rock A plus in classic rock's favor, sors Jacobs, is that most stations have evolved in terms of engaging morning shows and high-profile promotions.

while many '70s oldies are still in the all-hits, all-the-time sukebox mentality "We need to become relatable com-panions to listeners," Elliott says.

In Cincinnati, rock-based 70s oldies WPPT (the Point) and clossic rock WOFX (the Fox) are battling it out. And even though WOFX GM Carey Merz acknowledges that the city's rock armetite is enormous and probably accounts for a 20 share, she arrives that t cannot support both WPPT and

Making the clash more complex is the fact that WPPT's sister station is Cincinnati heritage album rocker WEBN. Like many mainstream rock stations, WEBN spent years keeping its eye on the classic rock competition, making sure it didn't lose too many older listeners to the land of Led Zep Now, says WPPT PD Tony Tolliver, it's WOFX's turn to worry about its up-per demos wandering away. "Our pro-

gramming objective is to make life mis-erable for the Fox." Tolliver admits That, he says, lets WEBN do "what an album rock should do: be aggressive with new music." As modern rock's numbers continue to climb, being aggressive with new music is more important than ever to album rock stations. A mixture of Green Day and Nine Inch Nails with the Who and Bruce Springsteen is not a formula many rock programmers are

ancious to embrace. WOFX's Merz says that for the WPPT/WEBN squeeze strategy to prove effective, "the Point would have to be more successful than it is." In Arbiteon's winter book both WOFY's and WPPTs 12-plus ratings dipped; WOFX dropped 3.8-2.7 and WPPT 3.4-

Jacobs says the dilemma is not re stricted to classic rock stations. don't think anybody wants to be a stand-alone anymore Merz asya the Point has recently moved away from its original rock base

to a more nostalgic pop sound ('70s pop oldies stations have much more of an impact on AC competitors than they do on classic rock). Tolliver admits trying

to find room for more Motourn and Stax

In yet more musical jockeying, since the Point's arrival, WOFX has updated its classic rock reference point. Today, early '80s tracks by Van Halen and the place of 70s stanles such as Peter Frampton. The softer sounds of Elton John and the Earles have been ban-For now, the nationwide battles con-

time as classic rock wrestles with the foreign idea of direct competition. "It's no fun playing defense," says Jacobs. "It can wear on you."



Dale Jones Walks The Line At WYCO Attitude Is Critical Part Of Country/Rock Format Blowfish and Melissa Etheridge as they

BY PHYLLIS STARK

Dale Jones, the newly promoted PD at WYCO (Rockin' Country 102.9) Nashville, believes his new gig "has got. to be the hardest music programming job in the nation." That's because it requires finding the right balance of country and rock and mixing songs by Tom Petty and Sheryl Crow between Garth Brooks and Kathy Matten records. At WYCQ, it is not unsual to hear a segue like the Black

rowes into John Anderson, and performers that struddle the country/rock fence, such as Bonnie Raitt, Steve Earle, and Delbert McClinton, are core artists them. "It's not a format, it's more of an attitude and a feeling," Jones says. taking good music and putting it to-

According to GM Sally McClaraban. a different set of skills is needed to be a PD at WYCO, "Obviously, they have to be very open-minded and not too tied to traditional programming wisdom," Until recently, the rock portion of the

Rockin' Country formula was classic mek, but that has now changed and listeners are as likely to hear Hootie & the

are to hear "Free Bird" and "Sweet Home Alabama We did some research and found that our main demo was males 18-34 and that was 65% of our faudience l." Jones says. "A lot of these people, when the Allman Brothers and Creedence were hot ... weren't even born yet. What

those needle consider an oldie is un thing from the early '80s. We decided to dump the majority of our classic rock and bring it up to date with fthat As for what rock artists fit the for-

mat, Jones says, "We're looking for an artist that's going to be familiar with the demographic we're looking at ... We also look for a certain sound. What's roing to sound good (with the country)?
"It's a lot like walking a tightrone. adds Jones. "The country music that you throw at them has got to be good uptempo music, and not a lot of twans

George Strait's recent hit "Adalida." for example, was kept in light rotation the entire time it was played on WYCQ. because Jones considered it a bit heavy on the twans. Here's a sample afternoon hour. Joe Diffie, "Honky Tonk Attitude": Patty

Loveless, "You Don't Even Know Who I Am"; John Berry, "Standing On The Edge Of Goodbye"; John Mellencump, "Jack & Disne"; Billy Dean, "We Just Disagree"; Trisha Yearwood, "You Can Sleep While I Drive"; Lisa Brokop, "Take That"; Dwight Yoekam, "Always Late With Your Kisses"; Marty Stuart "If I Ain't Got You"; Bob Woodruff, "Al right"; Hal Ketchum, "Past The Point Of Rescue"; Steve Wariner, "Get Back"; BlackHawk, "Down In Flames"; and John & Audrey Wiggins, "Has Anybody "It's definitely different," Jones says.

"but country radio right now is at a peak

and it's going to begin sliding off, and if the country format doesn't branch out a little bit and give itself some room to breath with a format like this, it's going to absolutely sufficate itself." Listeners, who have been trained by radio for years to expect only one thing from their station, have required a bit of "educating" about Rockin' Country

"We are finding that we are having to educate listeners that you don't have to stay inside those boundaries, mes, who also hosts the midday shift them *For 40 years, there have been these lines drawn [stating] this is what is played in this format and this is what is played in [that] format. People like variety, and we're trying to give people

One way of providing this variety is by not spinning records too often. A heavy rotation at WYCQ means about 27 spins a week. Compare that to main. stream country stations, which may spin their heavies 40-60 times a week, or a station like KKBQ Houston, which has been known to give a heavy more than 70 spins a week, and the difference is While the listeners may have required some educating, GM McClan-

aban says format confusion base's been

a problem with clients. "Most of the advertisers either den't care what your format is as long as you're delivering results or, if they are a client that is inter ested in the format, that opens up even more opportunities," she says. Licensed to Shelbyville, Tenn., 60 mi-les south of Nashville, WYCQ is not yet a competitive entity in the Nashville Arbitron ratings, generally scoring less than a one share. Jones says that's partly because the tower, located 30 miles outside of Nashville, doesn't cover the entire market, despite the station's 100,000-watt signal. He has applied with the FCC for a 160-foot tower exten which, if approved, is expected to fill in some of the "dead spots" where the station can't be heard.

McClarahan cites another factor for the ratings problem. "Up 'til now, it's been a lack of consistency in our pro-gramming," she says. "Now we've been Rockin' Country for a listockin' Country for a little over a year, and we feel that (ratings problem) is go (Continued on page 110)



founder Dr. Inwin Redlener, Mattingly, and K-Rock's Daye Herman,

ERCEPTION VS. REALITY. Perception: Newconer Jennifer Trynin's "Better Than Nothing," complete with its sunny "I'm feeling good" chorus, rocks like an alternative equivalent to "Good Vibrations." Reality: Trynin's single, No. 27 on the Modern Rock Tracks

chart, comes complete with the mooth, reality gut-check: "I know that tomorrow I'll probably come around."

"It's just how my sorry, end ass was feeling that day," says Trynin. "I like to appreciate when I feel good, because most of the time I'm just kind of a complaining, whining person like most of us. But also, I was probably making fun of the feeling, Yesh man, I'm feeling good You kind of feel like smacking those people in the head and saying, 'Shut up, because you're just going to feel [terrible] tomorrow, I don't even want to hear about it."

Album Rock Tracks

Billboard.

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dark side. "I think some people have that emotion too much, and they can be a big drag. It is important to sppreciate when you feel good and share when other people are feeling good about themselves and their lives, because a lot of times you don't feel that great."

THE MODERN AGE



that by going out and getting drunk or moving . . . I love Not that the singer's the type who can't shed the people who are like, 'Man, my life just sucks, I think I'm

going to move." It's like, oh, that's a brilliant idea. So you'll just cost yourself's lot of money, and you'll quit that job you've only had for three months arrivay, and you're just going to take your sorry, sad ass with you. So why don't you just stay and save everybody a lot of time and anguish and try to get [it] together here?"

you want to see, then that's all you have to see."

The song's hot and cold message comes wrapped in an infectious beat, and no doubt lots of listeners glace over the glum ingredient. "Absolutely. And I'm very glad you did hear it because that's kind of the point of the song," Trynin notes with a laugh. "And if you miss it, you were meant to miss it. Everyone reacts differently to what they see around them. Some people don't want to see 'By tomorrow I might come around.' All they want to see is the 'I feel good' part. And if that's all

BY ERIC BOEHLERT

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Week of June 22, 195

FOR WEEK ENDING JULY 1, 1995 Billboard. FOR WEEK ENDING JULY 1, 1985 Modern Rock Tracks

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2	6	MISERY LET YOUR COMPLIGHT PARK COMPANY COMPAN	2	2	1	2 .	MISERY + SOUL ASYLUN
4	4	HOLO ME, THRULL ME, KISS ME, KILL ME "BATHAN PORCED" SOLNETAGE "BATHAN PORCED" SOLNETAGE GLASSATLANCE	3	3	3	10	DECEMBER ◆ COLLECTIVE SOUL AD MATERIAL SOUL
3	12	G000 ◆ BETTER THAN EZRA	4	5	6	3	ALL OVER YOU LIVE INCOMING COMING COMING COMING COMING MICROCOLOGICAL COMING CO
14	5	ALL OVER YOU LIVE	(3)	4	4	12	LITTLE THINGS
	9	LITTLE THINGS BUSH SHIED FORE THE MANUFACTURE THE MANU	1	6	9	1	MOLLY + SPONGS
6	21	LIGHTNING CRASHES + LIVE	(7)	10	25	2	YOU QUENTA KNOW ◆ ALANS MORISSETTS
12	7	STRANGE CURRENCIES • R.E.M.	1	8	7	13	MORE HUMAN THAN HUMAN • WHITE ZOWER ASTRO-CHESP 2000
22	8	ONLY WANNA BE WITH YOU HOOTE & THE BLOWFISH		7	5	18	G000 BETTER THAN EZEN SULES GUITANES
5	14	RIVER OF DECEIT + MAD SEASON	(10)	14	17	4	SAY IT AIN'T SO + WILLIE
11	11	MORE HUMAN THAN HUMAN + WHITE ZOMBIE	Œ	13	75	10	HEY MAN, NICE SHOT ◆ FILTER
7	6	WISER TIME THE BLACK CROWES	22	1	1	12	SHE GREEN DAY
14	7	AMSTERDAM VAN HALEN	(13)	20	25	1	STARS + HUN
"	-	* * * AIRPOWER * * *	18	18	18	7	RIDICULDUS THOUGHTS + THE CRANBERRIES
wÞ		DOWNTOWN NEIL YOUNG	(3)	12	25	5	NO NEED TO HIGHE GOAN WHYPOWN CATHERINE WHEET
23	2	WHAT DO YOU WANT FROM ME GUVED PINK FLOYD	(1)	23	29	1	CARNINAL NATALIE MERCHANT
4	-	MANK COLUMNA	18	12	31	100	CONNECTION • EUSTIC:
wÞ	١,	* * * AIRPOWER * * * AND FOOLS SHINE ON BROTHER CANE	-	31	-	31	SICK OF MYSELF • MATTHEW SWEET
		SICK OF MYSELF + MATTHEW SWEET	It (E)	-	10	-	WYNONA'S BIG BROWN BEAVER PRIMIT
23	13	DOWN AND DIRTY BAD COMPANY	(B)	22	29	٤	TALESTON THE PURCHERS. PRESENTED
23	6	NEGASONIC TEENAGE WARHEAD	(20)	١,,	3		* * * AIRPOWER * * * I GOT A GUIL * TRIPPING DAIS:
21	1)	SHE GRIEN DAY	-	37	-	-	HALE ELECTRICINOS
25	7	cooks. service .	21	16	13	9	FAKE PLASTIC TREES • RADIOHEAD DR. SPASS
20	8	MOLLY DITTING POLITA SPONGE WORK	22	18	12	12	RUN ARGUND SILVES TRAVELER AM
18	14	EVERYTHING ZEN SKILLS STORE THE MARKET THE	. 12	18	12	12	HURT ◆ NINE INCH NAILS THE COMMISSÃO SHRUL ACCHRISTIVE RECEIVANCE ACCHRI
31	4	POSSUM KINGDOM + TOADIES	6.				* * * AIRPOWER * * *
32	6	RUN AROUND • SLUES TRAVELER	(30)	28	35	3	SMASH IT UP OFFSPRING TURNING STUDETINGS ATLANTS
1	13	IT'S GOOD TO BE KING TOM PETTY WIND UNDS	23	23	3	2	FILL BE THERE FOR YOU • THE REMBRANDES
10	12	WHAT WOULD YOU SAY DAVE MATTHEWS BAND	(29)	22	-	2	TOMORROW • SILVERCHAR
18	6	LIKE OF FIRE NEWYOR DELETION	22)	34	-	2	BETTER THAN NOTHING JENNEER TRYNS
18	15	STARSEED + OUR LADY PEACE	(E)	31	я	1	VOW ◆ GARRAGI AND LEASE AND
31	5	TOO HIGH TO FLY DOWNEN	2	21	22	2	I KISSED A GIRL ◆ JLL SOBULI
27	4	MOCKINGSHIP GHE. THE MAGNIFICENT BASTAROS	30	25	11	12	KIVER OF DECEIT ◆ MAD SEASON
22	6	HEY MAN NICE SHOT ◆ FILTER	(31)	NE	*	1	CALLY WANNA BE WITH YOU HOOTE & THE BLOWFISH
18	10	DANCING DAYS STONE TEMPLE PLOTS INCOMMEND THE PLOTS ASSESSMENT OF THE PROPERTY	(32)	12		2	IN THE FLOOD BETTER THAN EZR.
22	1	WAYDOWN • CATHERINE WHEEL	3	22	23	23	LIGHTNING CHASHES • 1//
18	20	CAN'T STOP LOVIN' YOU + YAN HALEN	2	21	31	22	WHAT WOULD YOU SAY • DAVE MATTHEWS BANG
23	27	GEL COLLECTIVE SOUL	28	18	20	13	STRANGE CUTRENCIES • R.E.M.
22	18	THE DAY I TRIED TO LIVE + SOUNDGARDEN	2	31	E	22	PLOWED • SPONGE
20	1	EVENIONE WILL CLUWL CHURLE SEXTON SEXTET	1	22	18	13	MOCKING JIPO GIPL THE MAGNIFICENT BASTARDS
18	21	LOVE SPREADS THE STONE ROSES	(31)	NE		1	ANTS MARCHING DAVE MATTHEWS BANG
*	1	I WALKED WANDERLUST	28	26	20	7	MEGASONIC TEENAGE WARHEAD ◆ IAONSTER MIGNET
38	23	GOTTA GET AWAY + OFFSPRING	(3)		-	2	MEROIN CIRL • EVERCLEAS

■ BY CARRIE BORZILLO

LOS ANGELES-By mixing a time-honored radio promotion stanle-an on-air radiothon-with some new-fangled technology, KHS Los Angeles has come up with an in-

novative twist on charity fund rais-The station has teamed with San Francisco-based Global Interactive to host the first-ever radiothen and auction held on the Internet. The auction is part of the station's masbenefit the Pediatric AIDS Foundation. While the concert, featuring Duran Duran, All-4-One, Brandy, Stevie B., Spanish Fly, Tag Team, and an old-school jam including Sister Sledge, is being held Saturday (24), the 38-hour radiothon and auction has been up and running on the

World Wide Web since June 12 and will continue through Saturday (24). The tie-in with the Web helped the station land big-ticket auction items such as actor Christian Slater's customized two-tone blue 1961 Cadillac, the custom-made Gib on flying V guitar that Michael

PROMOTIONS & MARKETING

Tobin, VP of marketing at KIIS. Some of the other high-priced auction items include gultars signed by Sting and Sheryl Crow, a one-onone game of H.O.R.S.E. with Los Angeles Laker Vlade Divac, a Melisaa Etheridge tour jacket, a signed pair of Traci Lords' stiletto heels, and lots of signed CDs, posters, and merchandise by various celebrities, including O.J. Simpson. The tie-in with the Web is expected to bring in thousands of dol-

lars for the Pediatric AIDS Founds tion in addition to what the station will raise through the on-air portion of the radiothon. "We had 100,000 bids last year," says Tobin, "We should at least triple that this year." Tobin says she can't really esti

mate how much money this year's auction and radiothon will raise. However, it could potentially be in "Just think, if the 34 million users

[on the Internet] donated a quarter each, that's \$7.5 million," she says, Money is being raised via the auction, listener donations during the

radiothon, and donations at the door of the concert With the Internet connection

won't have to ship the items to faraway places. The winners are being held responsible for all shipping. handling, and customs charges In its first 48 hours online, KHS received approximately 100 inquiries per hour on its Web site

Chris Peaslee, KIIS traffic man-ager and World Wide Web wrangler, says one of his highest priorities in nutting this radiothon together is to try to answer each Email message.

staff with five terminals set up. Each member looks at a certain section and they quickly cruise through the E-mail. We want to make [respondents] feel like we care.

tos, information about the Pediatric AIDS Foundation, sound bites from the air talent and celebrities in volved, pictures of the auction items, and chat areas where listeners can interview the artists performing at the concert.

I asked the question, What if we did it for a radiothon and a great cause?" " says Tobin, "[Global Interactive) said, 'Yes,' and [is] doing it

Tobin says it could have cost in the neighborhood of \$40,000 to creste a site like this on the Web. The site is being advertised in the station's outdoor advertising, which was donated, in newspaper ads, on the sir, and through America Online and Prodigy. The free press that the event is getting in such publications

As an added benefit, the Web site may help to lure people back to the radie station by directing users to tune

auction bids could come in from all over the world. However, KIIS

"Our biggest goal is to respond to everyone," says Peaslee, "We have a

Also on the station's Web site are artist and DJ biographies and pho

So, how much does a major undertaking like this cost?

for free.

as The Los Angeles Times and Orange County Register is also belping to spread the word.

into KHS for the most up-to-date infortion on KIIS And Unite III.

Jackson uses in the "Scream" video, and a customized "Star Trek" pinball machine "It has helped us get the more ex-



Williams, Perry, morning co-host Krissy Love, sales rep Gary Black, and air personality Roscoe Dames.

DALE JONES WALKS THE LINE AT WYCO

(Continued from page 108) ing to change. We're just now getting to the point where people are getting used to us. We get the most incredible feedback from the music community here. We say we're the critics' choice, and it's just now starting to spread to every-body else."

Jones, a 13-year radio veteran, was recently upped to PD from the music director position he had held for a year. He replaced Ricky Casteel, who remained with the station for mornings. He previously programmed country WDZQ Decatur, III., and was assistant

MD at WMAY Springfield, III WYCQ is consulted by Burkhart/ Douglas & Associates and owned by the Cronwell Group, which owns 16 stations in four states. Its local sister stations are N/T WCTZ, soft AC WHAL. and classic rock WQZQ (Z102)



show off the station's vehicle, dishlard the "Bovins Roppy.

Billboard.

- 8	, X	2 saxs	SW8	TITLE ARTIST ARTIST
1	1		13	### No. 1 ### HAVE YOU EVER REALLY LOVED + BRYAN ADMIS
(2)	2	4	6	FLL BE THERE FOR YOU ♦ THE REMERRACITS
3	3	3	21	I KNOW + DIDNINE FARRIS
4	5	5	31	IN THE HOUSE OF STONE AND LIGHT + MARTIN PAGE
5	4	2	17	BELIEVE ◆ ELTON JOHN
(1)	٤	6	19	I BELIEVE ◆ BLESSIO UNION OF SOULS
Œ	7	11	9	WATER RUNS DRY ♦ BOYZ II MEN
8	8	7	28	HOLD MY HAND ◆ HOOTIE & THE BLOWFISH
(3)	15	16	11	LET HER CRY ◆ HOOTIE & THE BLDWFISH
Œ	12	15	5	LEAVE VIRGINIA ALONE ◆ ROD STEWART
11	10	11	15	NO MORE "I LOVE YOU'S" ◆ ANNE LENNOL
12	11	9	18	HOLD ON ◆ JAMIE WALTERS
13	9	8	27	TAKE A BOW MACCONAINCE STOS. MACCONNA
14	13	12	32	HOUSE OF LOVE + AMY GRANT WITH VINCE GILL
15	34	13	35	YDU GOTTA BE • DES'REE
(35)	16	11	7	LEARN TO BE STILL ◆ EAGLES
17	17	14	29	LOVE WILL KEEP US ALIVE + LAGLES
18	18	15	6	BIG YELLOW TAXI ◆ AMY GRANT
19	23	_	2	* * * AIRPOWER * * * COLDRS OF THE WIND * VANESSA WILLIAMS
20	20	26	5	* * * AIRPOWER * * * TOTAL ECLIPSE OF THE HEART • NICKI FRENCH
(Zi)	72	26	4	* * * AIRPOWER * * * I CAN LOVE YOU LIKE THAT * ALL-4-ONE
22	21	17	19	UNTIL THE END OF TIME. • FOREIGNER
23	24	25	12	CAN'T STOP MY HEART FROM LOVING AARDN NEVILLE
24	25	21	19	STRONG ENOUGH SHERTL CROW
(3)	28	31	3	THIS AIN'T A LOVE SONG • BON JOW
26	26	23	22	EVERLASTING LOVE GLORIA ESTEFAN
(27)	33	38	4	RUN-AROUND • BLUES TRAVELER LEPIGES
(28)	29	33	3	SOMERODY'S CRYING • CHRIS ISAAK
29	NEI	w Þ	1	* * * HOT SHOT DEBUT * * * KISS FROM A ROSE * SEAL

Hot Adult Contemporary.

	NERV	2	WHEN YOU LOVE SOMEONE	◆ A. BAKI
8	NIRY	4	WONDERFUL	
ž		\$00 pt	detections over the previous week, regardless of rections for the first time. • Industrial availability	C 1995 Billoon
	- 8	BT A	BULT CONTEMPORARY R	ECURREN
	-	1	I'M THE ONLY ONE	◆ MELI

I LIVE MY LIFE FOR YOU

WHERE DO I GO FROM YOU

AS I LAY ME DOWN

ANDTHER NIGHT

IF I WANTED TO

IT'S TOO LATE

WHAT WOULD YOU SA

35 3 SCREAM

28 38

RE-ENTRY

RE-ENTRY

2	1	2	11	SEX MEGATAL	◆ JON SECADA
3	3	4	16	COME TO MY WINDOW	◆ MELISSA ETHERIOGE
4	4	1	13	WILO NIGHT MIRCORY DOS 736	◆ JOHN MELLENCAMP
5	2	3	5	THE SWEETEST DAYS	 VANESSA WILLIAMS
£	9	3	17	ALL I WANNA DO	SHERYL CROW
7	5	5	38	THE SIGN	◆ ACE OF BASE
	7	6	10	ALWAYS MERCURY 856, 227	◆ BON JOYI
	6	1	25	LOVE IS ALL ARDUNO	◆ WET WET WET
10	1	7	3	ON BENDED KNEE	◆ EDYZ II MEN

◆ FIREHOUSE

. JON SECADA

◆ MELISSA ETHERIDGE

◆ SOPHIE B. HAWKINS

◆ A. BAKER & J. INGRAN

GLORIA ESTEFAN

MICHAEL MCKSON & MART MCKSON

O.J. Not For WFLZ's Billboards Anymore; WOHT Morning DJs In Talks For TV Show

ATTORNEYS FOR O.J. Simpson have contacted WFLZ Tampa, Fla., threatening a lawquit if the station doesn't take down its billboards featuring mag shots of Simpson and morning men M.J. Kelli and B.J. Harris under the heading "M.J., B.J. & O.J." The atternevs also asked the station to ston distributing T shirts featuring the same

The attorneys' letter calls the station's promotional materials a "crass latant attempt to espitalize and exploit Mr. Simpson's current state of

The station is complying with the re-

WOHT New York morning men Doctor Dre and Ed Lover are in negotistions with New World Entertainment to develop a late-night TV show. While no deal has been struck, a New World source says, "We're very high on Doctor Dre and Ed Lover, and we're taking a very serious look at them.

Horror novelist Stephen King has acquired two more stations near his Bangor, Maine, home, according to uters. The new acquisitions, N/I WNSW and album rock WKIT, were purchased from H&L Broadcasting Inc., for an undisclosed price by King's holding company, the Zone Corp. King also owns all-sports WZON Bangor. No format changes are planted.

PROGRAMMING: RIVERS JOINS KPLX at WGH-AM-FM Norfolk, Va., fills the PD vacancy at sister station KPLX Dalles At WGH-FM assistant PD/of-

newsline...

seral counsel and a member of its board of directors

VP/COO at Salem Communications Corp. He previously was the company's

parent Clear Charnel Communications' Tumpa properties, adding responsibili-ties for sister WMTX. Kevin Maione is upped from general sales manager to GM at WMTX, replacing Jonathan Pinch. WMTX operations management management and man Mason Dixon will not become station manager, as previously reported else-

where, but Marning says he has "big plans" for Dixon, Look for an amounce-

KATHY STINEHOUR has been named GM at KLOL Houston, replacing Pat Fant,

now at crosstown KTBZ. Stinehour was previously VP/GM of KBEQ-AM-FM

GEORGE DUFFY exits the GM job at WGRX Bultimore and has not been replaced.

DOUG ASERNETHY has been named VP/GM of KONO San Antonio, Texas. He

ERIC MASTEL has been named GM of KMTW/KKLZ Las Vegas, replacing

Terry McRight, who exits. Mastel previously was GSM at rister station WWDE

SILL HUNT exits as GM at WQBK-AM-FM Albury, N.Y., and is replaced by

WE NOLL former VP/GM of WEGX and WJZZ Philadelphia, joins AccuRat-

STATION SALES: KIOT Albuquerque, N.M., from Wixard Broadensting Co. to Simmons Family Inc. for \$1.6 million: WPTR Albany, N.Y., from Albany Broad-

Peter Baumann, who previously was the station's national sales director.

ings as GM/East region. He will remain in Philadelphia.

casting Co. to Crawford Broadcasting Co. for \$700,000.

was previously director of sales at WXRB/WDSY-FM Pittsburgh.

ING is upped from GM at WRBQ-AM-FM Tampa, Fla., to VP of

ternoen host Randy Brooks becomes seting PD. KBGG San Francisco is searching for a new PD to replace Jerry McCracken, who has resigned. WCLB-FM Boston changes calls to

WKLB because of what operations director Bob Christy describes as listener confusion with crosstown classical



by Phyllis Stark reporting by Eric Boeklert and Denalus Reece

WCRB. WKLB remains count. At XHRM (the Flash) San Diego, rring man Bryan Jones is upped to OM and moves to afternoons. Kelli Change is upped from APD to PD and will retain her midday shift. Also, Brynn Capella is upped from program stant music director to MD. GM David Duron returns to his old general sales manager job, while

owner Luis Kaloyan assumes day-today management duties.

Ross Block has been named PD at jazz/AC WSJT (formerly WEZY) Tampa, Fls. He previously was director of NAC and AC programming at the

r created position of executive

Once Pariahs. Steve & D.C. Are Now Winners In St. Louis TWO YEARS AGO it looked like the

careers of Steve Sharmon and D.C. Chymes surre finished. One denlors, ble on-air comment had gotten them fired from two consecutive jobs, and many industry observers believed they would never work in this business again. Today, a somewhat humbled and

decidedly wiser Steve & D.C. are having the last heigh. In the winter Arbitron book, their morning show at tee 40 WKBQ (Q104) St. Louis was No. 1 at 18-34, with a 12.9 audience aban

It may be the most surprising comeback of all time. The duo's troubles began in May 1983, when they responded to a caller who accused them of being 'white racist pigs" by telling her-on the air-that she was behaving like a

That insult not only got them fired—after NAACP complained and launched an organized protest against WKBQ---but resulted in the station suing the fired jocks OF THE WEEK for \$50,000 in lost revenue. (Shannon now says the station never pursued the suit.) A month later they were hired by Jacor Communications

KAZY Derver But after just two weeks on the air there, local community groups, WKBQ incident, pres sared management at that station to also

"That was a tough time for us," says Sharmon. "We came back to St. Louis really scared, because we thought, "Wow, if Jacor can't handle

the heat Upon their return to St. Louis. they did something they now say they should have done right away: The locks visited local NAACP chief Charles Mischesux to apologize for the incident and convince him that they were not, in fact, racist, After the visit, Mischeaux gave them his blessing, and they were subsequently hired back at the station that had fired them. Ironically, the pair has since forwed a friendship with Mis-

cheaux, who, at press time, had plans to attend Chymes' June 23 wedding. By the time the pair returned to the airwayes in January 1994, WKBQ was under new management and had flipped frequencies from a 100.00 watt signal to an inferior 39,000-watt signal. Despite that handicap, the duo was able to not only regain the moturn it had begun to achieve before the racial incident, but to surpass it and ultimately achieve ratings dominance. The slar, Shannon says. Both jocks say their period of unemployment was a difficult, but ultimately valuable, experience. "I

learned how much I love this busi ness, because we were out of work for eight months," save Shannon I learned anything can be talked about, it's just how you say it," says. Chymes. 'Other than some things that got us into trouble in the past there is nothing we won't deal with

on the sir.

Billboard.

STEVE SHANNON

& D.C. CHYMES

Both say that the honesty, sponta neity, and variety of their talk-based show are what makes it work. 'Our show is real bonest; we don't pull any tes on the sir," save Shar What makes it fim for me is the riety," adds Chymes. "I truly nev know what to expect. We recently

had a Bible theologian on the air, and a few days before we had a couple who likes to swing The locks were first teamed up at WZBQ Tuscalosea, Ala., after Shan-non had worked solo at WSGN Gadsden, Ala., and WHHY Montgomery

Ala., and Chymes had done stints at WZZR Richmond, Va., and WFFX Tuecalooss. They worked so well as a team that they ings at WMXZ New Orleans and then at WKXX (Kix 106) Birmingham, Ala., before joining WKBQ

years ago. Because of their background, Chymes believes that the radio industry has the incorrect perception that he and Shannon are "wild and uncontrollable" and "a

risk." Given an opportunity to cor the record, he says, "I think we'd like to convey the message that it's controlled wildsees

"Our reputation for being wild and out of control is basically from people who don't know us," adds Shannon. "I also think we're a different Steve and D.C. after being out of work for eight months. We're better businessmen; we're out with clients several times a week ... We haven't had a day off since we got back. I don't think we even want a vacation." Shannon says they now have two

elf-imposed limitations. "Our rule is, don't lose the license, and our unspoken rule now is, don't lose our Ironically, Shannon believes all the

negative publicity they received two years ago may be helping them now, although it was painful at the time. "In the long run, 1 think the fact that everybody knows us here has made a difference, and it's gotten some people to sample us," he says. lly think we're resping the benefits of all that publicity right now, because we were able to stick it out." Having weathered the storm

Steve & D.C. are now working toward their next goal of getting their show syndicated in other markets. PHYLLIS STARK

Former WZTA Miomi PD Neal

Mirsky has been named PD at WOFX Cincinnati. He replaces Tom O'Brien, now at WKOI Detroit. AC KXYO-FM Portland, Ore., ffine to clause rock as Earth 105 following its sale to Heritage Media Corp. and has applied for the calls KKRH. PD Alan Lawson exits and has not been renlaced. Alex DeMers is consulting. Harry Williams, president/GM of local sister stations KKSN-AM-FM, adds

those duties at KXYQ Former WGNA Albany, N.Y., PD Jon Allen will become on-air PD at WQIK Jacksonville, Fin. WHIX Jacksonville will segue from top 40'rhythm to R&B after Jacor

Communications closes on the station. Oldies WWKL Harrisburg, Pa., will move on Friday (30) from 94.9 to the 99.3 frequency now occupied by top 40° talk-bybrid station WYMJ (formerly WIMX). The two frequencies will simulcust the oldies format until July 10, when WYMJ becomes AC Magic 94.9. WYMJ's new PD is Mark Maloney, previously of WVIC Lansing, Mich. previously of WYIL Lamming, and WWKL air personality Chris Andre will be WYMJ's MD. In addition to being PD of new Atlanta R&B sign-on WQUL, as previ-

ously reported, Steve Hegwood will also be VP/programming, contemporary stations, for parent company Radio One. He previously was OM at WJLB/WMXD Detroit. New Providence, R.L., modern rock sign-on WUAE (Billboard, June 24) has picked up the call letters WDGE. Look for WESC-FM Greenville.

S.C., APD/MD T. Gentry to take the programming reins at WKXC-FM Au-gusta, Ga. APD Tony Cooper has been overseeing programming since former PD Bob Raleigh's February depar-Country WVIC Lansing, Mich., which was recently sold to the owners of crosstown rival WITL, will flip to a , undisclosed format shortly. PD

D.C. Cavendar exits and has been replaced by former album rock WKLQ Grand Rapids, Mich., APD Darrin Consultant Chris Elliott will exit McVay Media in August to form Denver-based Chris Elliott Program ming Consulting. The firm will special-

ize in oldies for Religious WITX Lynchburg, Va., flips to satellite country-formatted

PEOPLE: COLOGNE TO WGCI WNVL Lexington, Ky., PD/morning man Don E. Cologne has been named MD at WGCI-FM Chiesgo, replacing Vic Clemons, now at ABC Radio Net works. Also at WGCI, Irene Mojica moves from overnights to nights, replacing Mike Hudson, Jeanne Sparrow is upped from part time to over-

WBEE Rochester, N.Y., afternoon driver Corote Collins adds MD duties previously handled by PD Bob Bar-

Jimmy Edwards is upped from inte-rim MD to MD at KMUX Little Rock. Ark., replacing David Allen Boss, who

BILLBOARD JULY 1, 1995

ment shortly.

Karsas City, Mo.

Norfolk, Va.

DRY ROT TO MOTHBALLS: ROCK COLLECTING'S DUSTY CURATORS ontinued from page 1)

tar god thought the Hard Rock Cafe should have one.

Would that curating were always so effortless. Even with money-and Hard Rock Cufe International has it. though it won't say how much-it's not always easy to secure memorabilia in this increasingly competitive field.

Sometimes the artifacts cost big bucks, like the \$60,000-\$70,000 the Hard Rock organization paid for the oddball, two-front-axle bus the Bestler used for their "Magical Mystery Tour" movie. Some holy grails of rock'n'roll are simply out of reach. For Routhier these would include items associated with such rock'n'roll ancestors as Delta bluesmen Blind Lemon Jefferson and

"They didn't even find a photograph of Robert Johnson until the early '80s," Routhier says.

There are more than 20,000 entries in Hard Rock's memorabilia database. Those include multiple items such as a set of Beatles tracing cards. The cards are stored in an archive in Orlando, Fls., and displayed in 33 restaurants Founded by Issue Tigrett and Peter

Morton in 1971, the organization for which Routhier works is the bestknown player in a hurreconing field. Other notable entries are Hard Rock Cafe, the West Coast relative of Hard Rock Cafe International; the Delta Blues Museum, founded 16 years ago in Clarksdale, Miss.; the 28-year-old Country Music Foundation's Hall of Fame and Museum in Nashville: the 5year-old Alabama Music Hall of Fame near Muscle Shoels; and the 10-year-

old Motown Historical Museum in Detroit, which recently reopened after being closed for renovation The latest element in the rock curating field is the biggest nonprofit in the arens: the Rock And Roll Hall of Fame and Museum in Cleveland, due to open Labor Day weekend. A third of the fivepyramid-motif building, designed

by LM. Pet, will be devoted to exhibits. Despite the competition, most of the nizations say that they will cooperate with the rock hall to make trades and loans of memorabilia. The Hard Rock organization in Orlando has a curatorial staff of seven headed by Routhier. The Country Music Foundation, which bills itself as the

st research facility in the U.S. dedicated to a single form of popular music, has approximately eight on staff. The rock hall has three, and the other organizations are far smaller in staff and Other than the Hard Rock organiza-

tions, all of these projects are nonprofit. Most operate on a shoestring budget, if any. But most in the field agree that there are rules involved in ruck'n'roll curating, including: · Being persuasive and dignified

with people whom one approaches for . Handling the artifacts with care and guarding against ravages of time, such as dry rot, moth holes, and instru-

as to be unplayable. . Preserving the artifacts in as nearoriginal condition as possible. (This means that memorabilia should not be mounted in a way that could perma-

nently alter them.) · Letting masters play the instruments. Hard Rock allows this; so does the Country Music Foundation · Being collegial with related institu-

useum," Ruskey says. In early May, Ruskey was awaiting a Tigrett might be said to have developed the rock-memorabilia market. "There is a fan for everything," says Ti-

grett, "The Hard Rock exists because of my devotion to Clapton and Hendrix Tigrett left the rock'n'roll collecting

and, later, Led Zeppelin. business in 1988, when he sold the Hard Rock Cafe concept to the Rank Organigation. But he still speaks as though he's involved, and, in a way, he is. He now owns House of Blues, a chain of restaurants sporting blues-themed folk

Probably only one-twentieth of the collection of the Hard Rock has even been seen," Tigrett says. "We have tens of thousands of photographs. We have rare interviews on radio with various rock artists. We have paper goods, like the original artwork for album covers. Most of the stuff was sitting under people's beds or on their mantelpieces, and there was no value put on it except what

Tigrett did what no one had done before: He put one of Clapton's guitars on a wall at his first Hard Rock Cafe, in "It took me about a week to figure out

great says "You know the little plate on the back where the electronics are? I used those serow holes, then I created a wood piece that would use those same holes so the guitar wouldn't be damaged, and I ended up screwing that to The word got out to the industry

that this nut had put a guitar on the wall with a picture light and a brass plaque About two weeks later, here comes Pete Townshend's guitar roadie, flips open his guitar case-it's Pete's Les Paul with all the gizmos on it-with a little note from Pete that says, 'Mine's as good as his.' I started talking to my mucian friends, and stuff started pouring

Valuable guitars require, according to Hard Rock curating chief Routhier, the most maintenance, because they're not in seeled cases. Not only does the cleaning crew dust them off every elegations in which they are checked for cracks, and an annual, comprehensive eleaning that includes detuning.

GENEROUS MUSICIANS' In contrast to curators at the Hard Rock organization, Delta Blues Muse-

um curator John Ruskey and assistant curator Nancy Kossman work with an annual acquisitions budget of \$25,000-\$30,000. "We don't receive any help from local government, but we get a lot of help from generous visitors, like musicians." Ruskey says. Steppenwolf's John Kay, guitarist

Steve Miller, and ZZ Top's Billy Gibbons have donated money and artifacts. Gibbons gave the museum a "Muddywood" guitar, fashioned from wood from Muddy Waters' childhood cabin oard, Dec. 4, 1983) The museum also has the store sign

from the juke joint at which Delta blues legend Robert Johnson is said to have been fatally poisoned. "The juke was a farm commissary during the week and, History lot of indees it would be comported during the weekend," Ruskey says. They'd move things to the side, have floor space, and people would dance When the juke, known as the Three Forks Store, was relocated, the movers took down the sign and put it on a refuse nile. Fortunately, a bluesman, "who, by sincidence, was thinking about Robert Johnson, saw the sizm, put it in the back of his VW Beetle, and brought it to the

itar from Rig Joe Williams' sister. "We had to go out and find her and talk







left and right, are among the many organizations in search of music-ralated mettorabile. Some musical "holy graits" include terms associated with Delta bluesmen Blind Lemon Jefferson and Robert Johnson,

anything about the museum and wasn't Once people are made aware that the museum "illuminates objects that are important to the history of the blues, they are far more willing to denate. Ruskey says.

What remains frustrating is that "blues musicians don't tend to bang onto their personal effects," Ruskey says, "Their families don't, either," At the Country Music Foundation, crator of collections Chris Skinker heads a staff of eight full-time workers and three part-timers. Skinker does aconisition, research, maintenance, and installation. Each item must be registered, marked, and entered into a permanent record. The process can be very time consuming, particularly when one considers that the Foundation boasts a

collection of approximately 40,000 photographs. As a nonprofit, we rely very heavily donations," says Skinker, noting that the foundation also has a "small acquisitions budget" that may come into play, but only on an "item-by-item" basis

In addition to the photos, the founds tion boasts about 3,500 three-dimensional objects, including costumes, guiters, and care; among them is Elvis resley's 1960 "solid gold" Cadillac. (The finish of the cur is actually made of ground pearls blended with gold dust.) The Cadillac, given to the museum by Presley, Col. Tom Parker, and RCA, is difficult to valuate. Skinker says According to Skinker, one of the most interesting items in the collection is a Waymonn accounte guiter that once belonged to Jimmie Rodgers. "We

had hampened to it." Skinker says. "The

to her," says Ruskey, "She didn't know where it was. We had seen photos of Jimmie with the guitar, and it had ap peared on sheet music in a publicity photo of Roderes. Custom-huilt, with Rodgers' name inhid on the fineerboard, it is a natural-

wood guitar from the early '30s. A woman called to say that she had inherited it from her father, a Texas Ranger. He had gotten it from Rodgers, who had been made an honorary Texas Ranger during his illustrious career.
"It was a cold call," Skinker says "The woman wanted to know if we were interested in it."

fumily didn't have it and didn't know

The foundation eventually paid the woman 'a very modest amount of mon ey" for the instrument, which spont six months on the workbench after arriving in Nashville. Since its renovation, Doc Watson and Merle Haggard have played it.

"It's had a good resurgence." Skinker says. "It was also played by Clint Black on our 25th anniversary show, which aired on CBS three years Dick Cooper, who left the post of eu-

rator of the nonprofit Alabama Music Hall of Fame in Tuneumbia in May, says that persuading people to release their treasures is difficult but not impossible. "You busically have to convince them that you are going to treat whatever

they give you with respect and exhibit and maintain it properly." he says. Among the challenges of curating is dealing with old paper products such as racts, original song lyries, old notebooks, or tour itineraries. These are subject to the same sort of deterioration as other naner renducts, because most knew it existed, but we had no idea what are printed on paper containing said. Cooper says that chemical residue remains in the paper forever and, that while its effect may not be evident in the first five or 10 years, the paper can start to turn vellow after 30 or 40 years. You can store it in such a way that

it's not exposed to oxygen, which speeds deterioration," Cooper says, "You can also store and display it so it's not affected by light; ultraviolet light, in perticular, will cause it to fade. This can be of glass over the document to keep out

Early on, the museum hired a com puny to mount song lyries on boards for easy display. Never again, vows Cooper. Such displays place limitations on what one can do with the document in the future, because the backing can't be

the ultraviolet light."

Curators must also guard against dry rot. "If you put a guitar, a violin, or real dry atmosphere where there is no humidity, it can lose its moisture con-

tent and start coming unglued," Cooper As for costumes, Cooper puts mothballs in the pockets.

> ROCK HALL COLLECTION What of the Rock And Roll Hall of

Fume's curatorial effort? Chief curator James Henke and his key deputies David McGee and Michael Goldberg (like Henke, both are alumni of Rolling Stone magazine) are busy collecting memorabiliz for the 150,000-sourcefoot, \$92 million facility on the shore of Lake Erie in Cleveland. They need to have 50,000 square feet of exhibition space ready for display by Labor Day.

Although Henke has no budget for acquisitions, he has a substantial kitty for exhibits and numerous contacts in the music business. He is counting on the collegiality of colleagues in his field, many of whom say they will work with

Among the notable items the rock hall has amoused are a guitar from the Who's Townshend, a huge collection of dramaticks from Ryrds founder Roger McGuinn, various iconography connected to the punk movement, Chuck Berry's hundwritten lyrics to such eeminal singles as "Carol" and "School Day," boots from people as disparate as Johnny Cash and members of L7, and writings and contumes from John Lennon and Wilson Pickett. The last is something Alabama's Cooper might envy. Cooper, whose

erstwhile facility may loan the rock hall Dan Penn's original lyrics from "Do Right Woman—Do Right Man," a hit for Aretha Franklin, has struck out with Pickett We would like to have something from Wilson Pickett," Cooper says.

"We can't get him to respond to us. Pickett halls from Prattville, Ala., just northwest of Montgomery. "We have not talked to him directly," Cooper says, "We have sent letters to him through his management, and he has not responded." Representatives from related orga-

nizations, including Grazeland, sixo say changes. That explains Graceland's decision to lose the ball a collection of memorabilia from Elvis Presley, including the black leather stage costume Presley wore during his 1968 comeback on NBC-TV

"We are willing to make trades and loans," says Country Music's Skinker. "That's a very healthy activity in the museum field, and it's encouraged as long as the objects can be maintained in

SILVERTONE'S BIG SUGAR: 500 LBS, OF (AHEM) BLUES

you'd have to say is, 'I don't know too many bises bands who would do a metalliged version of an Al Green song and then do dub mixes of that." Indeed, for every blues-derived number in Big Sugar's reportoire, such as the traditionally based "Wild Ox Moan" or the Muddy Waters classic

"Standing Around Crying," there's a curveball, like the loud, dub-wise rendition of Green's "I'm A Rum." The Toronto quartet's label debut, "500 Pounds," also includes a thundering cover of Traffic's "Mr. Funtasy The Buide of the group's first U.S. single is a rip-roaring take on the Charlie Parker/Dizzy Gillespie bop standard "A Night In Tuoisia." And a live nerfor-

mance might include a blasting version of the Link Wray instrumental "Jack Home's unexpected melodica work. While singer/outtarist Gordin John son acknowledges his band's debt to the

blues, he adds, "We're not museum cu-The U.S. release of "500 Pounds" on Tuesday (27) culminates a two-year

Tedesco-whose label's signings have run the gamut from modern rock acts such as the Stone Roses and Mary My Hope to bluesmen Buidy Guy and John Mayall-says he was originally contacted about the band in 1983 by Tom Trysmoth, who heads the Canad an label Hypnotic Records, which released the group's self-titled debut. Tedesco says, "ITreumuth! said. 'Hey, I know who you guys are, I know you've done alternative bands and blues bands. I've got this thing that's kind of a little of both.' And be brought me a copy of the first record, and I went, This is cool, but, ah, I don't know

You know there was talent there, but ultimately I passed However, in Austin, Texas, in the spring of 1984, Tedesco received a call from Chris "Whipper" Layton, the for mer drummer in Stevie Ray Vaughan's Double Trouble, who asked Tedesco if he had heard Big Sugar's then new albeen "500 Pormele m, "500 Founds. Tedesco recalls, "He dropped a copy

of it off, and I want borns and listened to it and said 'Boom' What a differenced Tedeson ended un signing Rig Space to a worldwide deal with Silvertone (excloding Canada where the group contiones with Hypnotic, which is distributed there by A&M). While Big Sugar undeniably boasts a

pungent bluesiness, Tedesco always backs away from the word "blues" in discussing the group "To an extent, calling them a blues

band would be very unrepresentative and limiting. There are other young bands that use a blues element and di something with it, and none of them sound allker G. Lave & Special Supre-Reck in some of his things: Morphine. although theirs is a hit of a film noir iam soundtrack: Jon Spencer Blues Explosion, areaphly, although you don't hear that many blues strains. Those are the (bande) I sense that are similar (to Big Sugar), as opposed to the more ortho-

dox blues or rock-blues things." What one does hear in Big Sugar is a staggering eclecticism. Bandleader Johnson says it was bred during the 70s, when he lived in Windson Ontario which lies across the river from Detroit "I was listening to WABX and WRIF and a slew of other stations coming out of Detroit at that time," he says, "As a little kid. I was fascinated with flipping the dial, wondering, 'What's that? Jimi Hendrix, what the hell is that? I'm watching 'The Banana Splits' on TV and hearing Jimi Hendrix on the ra-

Raised on a diet of classic hard rock Johnson says, "I took an abrupt left turn and started lictoring to Charlie Parker and Bud Powell and Thelonious Monk and Charlie Mingus." Punk rock wasn't a part of the mix until much later, when Johnson became exposed to it. through sks and reggse-styles he

heard in stores and clubs entering to Toronto's large Jamaican community. Johnson says at first he didn't at tempt to fase the various musical styles he favored instead he could typically paring gig in a learner, followed by a 10 an after-hours date playing mekabilly

"We tried to please all these gues at the same time, which was fun for a counle of years," he says, "After auchile. I started to think, There must be a way to pull this off all at one show.

The current edition of Big Sugarassembled since Johnson recorded "500 Pounds" with original drummer Al Cross-reflects its leader's desire to be everywhere at once musically. Bassist Garry Lowe went to school with melod ica ace Augustus Pablo in Kingston, Jamakes, and is, Johnson says, "the firstcall reggae bass player" in Canada Harp player/saxophonist/melodica player Kelly Hoppe hired Johnson in the first blues band be ever played in and educated the suitariet in the form.

Drummer Stich Wynston is a wrteran of avant-garde jazz units. Volume, Johnson says, is the element that cements the disparate pieces of

Big Sugar'a sound. I used to play fat-body jazz guitars and was strictly a Fender amp guy real clean sound. I thought, 'OK, what is the deal here? How can I make eve body dig this? Well, first of all, it helps if everybody can hear you. One day, I raid, 'Alright-Marshalls, Les Pauls.' I bought a Les Paul and stacked the amps to the ceiling.

"It's an old, old recipe, handed down," he adds, "Look at Led Zeppelin; and 'Lord Of The Rings' stuff with American blues," Why did anybody dig that? Because they were Jesus-loud that's why.

Silvertone began muching Big Sugor's unique beging sound more than three months before the release of the album. In February, the "Ride Like 7-inch single was issued to college

radio. In March, a five-track "Ride Like Hell" EP, including "Mr. Fantasy "I'm A Sam," and two dub mixes of the Green cover, was released. Tedesco says, "The market is so wded now and so competitive, if we

don't set things up properly, it's going to be just that much more work. That was the reason for getting out the 7inch as well as the EP-to seet of emate an awareness, as opposed to saying, OK here's the album

Ride Like Hell" was officially delicered to album rock and modern rock ratio on May 29. "We've got very few stations so far," Tedesco says, "That will change, though."

Big Sagar does have at least one ear ly champion. Jonathan Pirkle, PD at odern rock WNFZ (94Z) Knozville, Tenn., says that "Ride Like Hell" is in beavy rotation and is among the station's too five most requested tracks. "I freaked," Pirkle says, recalling his first exposure to the song, "I said, This

is going to be big." I put it immediately into rotation and began banging it . . . [I] liked] the power and the originality of the sound. It's classic rock meets modern rock, and it drives."

While Silvertone is servicing clips of "Ride Like Hell" and "Wild Ox Moun to video outlets, Tedesco says that touring will be "a very, very significant comproent" of the label's campaign. "There have basically been three

tages of awareness of this band that I've noticed," Tedesco says, "People hear the record, and they say, 'Hey, this is kinda cool. I kinda dig this. It's kinda garagey and a little bluesy; it's kinda neat.' Then they see the video, and they say. This gay is really cool," And then leathy margin one them like and that's

While no dates are firm yet, club showrases in major markets are planned for July and August, as well as supporting slots as they develop. Big Sugar kicked off its American campaign in mid-Jone with a pair of showcases spiece in New York and Los An-

Ticketmester's Web

it fun to use."

Bob Bell, new muric buyer for 347tore Wherehouse Entertainment of Torrance, Calif., attended a June 14 Big ugar performance at Luna Park in A., and he believes that the hand's live shows are crucial to its develop-

"Once I saw them live, I was blown sway," Bell says, "The key is going to be getting them on the right tour. If they get the right opening-act slot, people will see them and get turned on. A lot of different people would like them if they sew them. Lesn see them exercing for a big triple-A act that wants some thing a little different.

Tedesco admits that the label has its work cut out for it. He notes that while units in Canada, Big Sugar faces the same challenge as other nombar Canadism sets such as the Tragically Hip. Barenaked Ladies, and Colin James. which have not yet secred in the U.S.

"Having success in Canada does othing to assure you of any success in America. In fact, I almost wonder if it's not a curse in some respects," Tedesco says. "I know that this is going to be an tional, slow-build process. I don't

think they conveniently fit into the marketplace. I think the marketplace is go ing to have to come around to then As Big Sugar gears up for its first American campaign, Johnson is looking

forward to both the challenge of play ing U.S. clubs and some typically eclectic rensical recreation afterward through a stack of Marshalls bigger than I am out there, and that's a hall to me," he says, "But when I get home. I want to do something a little different So we nut together these really swingin' little organ trice, get the up right bass, and go play some acquetic gigs. Play jump-style R&B, just to keep the gears turning."

TICKETMASTER, OTHER SERVICES OPEN ON WER AND EYE ONLINE SALES (Continued from page 5

elte (http://www.ticketmaster.com) "is clearly adding value for the consumer, savs Alan Otron, Tirketmaster's senior VP for new media. "It's not a case of just duplicating online something that already exists: We are offering the customer a huge database of concert information that has never been available to them before and hopefully also making In addition to its events database and

information on Ticketmaster outlets and phone numbers rationwide, Ticket master Online includes a variety of features. "The Tipsheet" offers daily news and posts from the entertainment celd, for which Ticketmaster has hired a full-time reporter. The "Ioon Icon" is a feature in which performers and sports figures will discuss their favorite events. kirking off with Melissa Etheridee Concert Talk" is a chat area, and "Snothirbg" will focus on high-profile events and also include periodic con-

tests and marrhandise officient According to Citizen traces can seems and soon will be able to bear audiorline and other added features as the cite bolids on into its next phase, which will include direct online sales. The Ticketmaster site is being produced by Bellevue, Wash, based Star-

wave, which is owned by Microsoft co founder Paul Allen, who also holds an 89% interest in Ticketmester OTHER PLAYERS

SonicNet uses a custom online-ticketing system through which buyers, who also can download maps and bios, reonive a "cirtual ticket" printed with a

Would this work for Megadeth? Probably not," SourNet's Butterworth says, "But it does for smaller clubs, and that's where the market will be for al ternative ticketing servicesthat don't create enough volume to warrant a Ticketmaster deal."

There is no service charge added for uring the system, although it costs \$10 per month to inia SenicNet has been selling "up to 50 tickets a month," Butterworth says.

But when you consider that we have a user base of 2,000 people, that's a 2,5% usage rate. If you multiply that 2.5% out by the 2.5 million people on [America Online and the possible millions on the

Internet, that's a lot of people and certainly a visible market to be tapped. DiCesare-Engler isunehed its World Wide Web-based "Concert Connection" April 26, and while sales have not been noteworthy ("neveral dozen" tickets have been sold online to date, according to the company), both consumer interest and longer-term hopes supear high. We've recorded more than 20,000 hits already of people just checking us out, says Adam Burg, special projects man-

D6Cesare-Engler has set aside 100 seats per show for online sales, Burg says, though it was considering raising the limit for a Dave Matthews Band gig. at a 5,000-wat arress

"We're really hitting the 18-25 demo with online ordering, and the impact is clearly strongest with acts like Wilco and Dave Matthews that appeal to that sudience than with someone like Barry Manilow," he says.

Consumers enter the site through a home page and then can view a list of his, audioclip, and pricing information. purchase mode, where they enter information, including a credit-card number. Tickets are then mailed out (or held at will call if the order is placed within three days of the show) The service charge for online orders

is \$2, which is slightly less than the fee for other ordering methods, according to Burn

ETM's site is "informational only right now," says company co-founder Peter Schniedermeier, meaning that customers extant place orders electronically. "We are using it to tell people about upcoming shows and directing them to how to go about ordering tick Schniedermeier's concern, echoed

throughout the industry, is ensuring the security of credit-eard transactions conducted online. "Until we are sure that we can guarantee protection, we won't be doing online sales," he says.

SECURE SALES The lack of security is the reason Tighetmester will not be accelerating

transactions online at launch, says Citron. "This company last year handled more than \$1.5 billion in ticket sales, and before we begin online sales, we want to be absolutely sure that security issues have been resolved, because so much of our customers' money is riding online,

he says. "We are aware that people are currently testing various methods of ensuring online safety, but frankly we have no desire to be the first to test them out. We're happy to be second." Systems in use by other companies include NetCash and First Virtual, both of which are being employed by the New York Macintosh Music Festival to secure its online ticket sales, SonicNet will also use First Virtual for its sales on the Web Ticketmaster has been conducting a

separate test of online ticket sales or America Online, which offers controlled access and thus eases fears of fraud. Ticketmaster's AOL virtual ticket win low is a "limited, ongoing test," Citron says, that is currently selling tickets only to execute in Florida and Chicago.

Sales rung up online have averaged about 4,400 tickets a month, out of a total Ticketmester universe of some 4 million tickets sold nationwide per month Ticketmaster charges the same service charge for these online sales as it does for soles conducted in traditional feat-As to whether that policy will apply to Ticketmaster Online when it begins

sales "within a year" remains to be determined, Citron says, "It's hard to judge [company] cost, because there is a large initial outlay involved in getting it up and running," be says. "It's just way too soon to talk at all about service charges, except to say that they will be reflective of the prevailing marketplace."

BMG REVAMPS II.S. for the nine acts that are signed

directly to BMG International. acts are David Bowie, Ritchie Black more, Hammer, Al Green, Garland Jeffreys, Midge Ure, Joan Armatrad ing, Foreigner, and Deep Purple In related news, Allan Fried has been named VP of A&R and artist develorment at BMG International, He

was previously director of international A&R Within the marketing department Gaby Sappington is promoted from manager of press and promotions to

director of international media relations. Kate Winn and Kriss Wrech are named managers of international "Roll Of The Dice," is upbeat, with many observers calling the album the The stuff I heard sounded sur cool," says Antone's manager Zoe Poore, "It's a laid-back cool groove .

It has a good, kind of authentic, but not dated sound. Poore says that the veteran bluesrock hand continues to evolve beyond its roots-rock raising: "Every T-Birds album has some kind of different line-

up, some kind of different sound." As far as singer/harp player and founding member Kim Wilson is concerned, that's exactly the point, "I really want people to wonder what's going to happen next at this point, Wilson says. I know what the T-Birds are and I know no matter how it gets spit out, they're gonna know it's us. But at the same time, I don't want 'em to be so comfortable with what we are. I want them to be guessing, and I want

them to be anticipating what's genns happen next. I don't want it to be the same thing out of the chute every time "It's one thing to have a signature sound, but, beyond thet, you need to ex periment, get off. You don't want peopie to say, Well, I already have that-I bought that last year. That's not where

it's at at all." s at as so. "Roll Of The Dice," which will mark the T-Birds' debut on Private, fulfills Wilson's mission. While the album displays the band's traditionally brawny stylistic experiments as the zydeco-inflorted "De As I Say" and such surveis. ing covers as Van Morrison's "Here Comes The Night" and the old Disneyderived Bobb B. Sexx & the Blue Jeans.

hit. "Zin-A-Dee Doo-Dub." Wilson, who has recorded eight previous albums, including the platinum 1986 release "Tuff Emuff" with the T-Birds, calls the new set "the best T-Birds record ever-there's no doubt in my mind."

Private president Ron Goldstein attributes the funky yet intriguingly different sound of the record to its produore Duray Kortchmar

The key for me was getting Danny Kortchmar to do this album," Goldstein says. "He'd been calling me about doing bloes records.....he really wanted to do a blues record. This thing came up. I think he did a terrifle job. He and Kim Wilson hit it off beautifully, really well. Danny really spent a lot of time on the songs. Most of the time that doesn't happen. He got really involved. He cowrote a banch of tunes, and he played guitar all over the album . . . Kim rea got off on the guy. You need that kind of rganic energy going, and that's exactly what happened

Wilson says of Kortchmar, "I found out he really wanted this job bad. He came to hear my blues band in Providence (R.L.), and we have out after the show. He started telling me all the stuff he was into. To be honest with you, I had no idea about how he played a guitar-1 didn't even know he was a guitar player. But he loved the same kind of stuff I -he was saying the right things. I called him back later on and said, Well, I can't afford not to use you The album also reunites Wilson with

reducer and multi-instrumentalist producer and must-instrument-Steve Jordan, who belined the T-Birds 1991 album, "Walk That Walk, Talk 1991 album, "Walk That Walk, Talk That Talk." Jordan co-wrote and coproduced the track "I Can't Win" and plays drums on three other cuts. "He's just a friend in common between me and Kortchmar," Wilson save of Jordan. "Of course, he's the best gus least one breakout hit, and the early leader for 1996 is blues-rocker Popa Chubby's "Sweet Goddess Of Love

And Beer The infectious paean to an alcoholtoting beauty, included on Chubby's OKeh/550 Music debut, "Booty And The Beast," is in the upper half of several album rock playlists, including WNEW New York, KORS Minnespolis, and WKLS Atlanta. 'It's a great summertime record to

listen to as you go rolling down the road with the windows down," says WKLS PD Michael Hughes. As it was with several stations, "Sweet Goddess" had an instant impact at WKLS. 'This song knocked us all right on the head. It's been a top five request since we added it the first week of April," says Hughes Chubby, whose real name is Tee Horowitz, has been playing around New York for years, including busking in the subways. In 1992, Chubby was named new artist of the year by Los Angeles NPR outlet KLON and won an opening slot on the 1992 Long Beach (Calif.) Blues Festival. Since then, he's been playing more than 300 dates a year. Prior to signing with OKeh, he re-

leased two albums on his own Laughing Bear label. Although to many radio listeners his

concelelly in contemporary funk, whatever you want to call it. I just really wanted a chance to work with this guy "Roll Of The Dice" is the first T-Birds album since 1991, after a pair of Wilson solo albums were released by the Antone's label in 1993-94. It unveils a new band lineup that includes only one holdover-longtime drummer Fran Christina—from the old group. Wilson explains, "After being out there playing a pure form of the music I love with an unbellevable blues band-probably the best there is-I come into this project going, Well, I'm not going to do it unless it's the shit. It's gotta be right. It's gotta be as legitimate so the rest of the stuff or I can't

Of the new T.Rinds. Wilson beans special praise on lead guitarist Kid Ramos, a hard-edged, L.A.-based player noted for his work during the '80s with the late Hollywood Fats' band and the Southern California blues-boogie unit the James Harman Band Ramos had big shoes to fill-the T-Birds' guitar chair had previously been filled by co-founder Jimmie Vaughan and ex-Rosmful Of Blues axeman Duke

Rebillard-but Wilson was duly im-"I heard him play one chord and went, "Wow! Where have you been?" Wilson says of Ramos. "My problem with a lot of guitarists these days is that they're just too derivative of other people. This guy didn't strike me that way. Filling out the lineup are two fermer nembers of Wilson's solo blues band: planist Gene Taylor, who preplayed with Ramos in the Harman Band and spent most of the '80s with L.A.'s Blasters, and bassist Mark Carrino, formerly with Santa Cruz, Calif., harp player Mark Hummel's band. With the lineup, Wilson sought on Roll Of The Dice* to transcend the tra-

There's senns he 12 hers som where sometime again," he says, "but it just didn't work out thet way. The ma-

Riech

ember another song in rece months that has generated as many calls and requests, sic director Amy Winslow. "People were raying that they had been watching him play for years at places like

Radio Worships Chubby's 'Goddess'

Manny's Car Wash and were wondering when they'd hear him on the ra-Popa Chubby is also striking a

chord at triple-A radio. "With any first-time offering, there's more happening with the lead truck than other but stations are also playing 'Lookin Back' and 'Trouble.' They're respond ing to the whole album," says James tant of Constantine Consulting, which works with nine triple-A outlets. 550 Music's VP of rock promotion Jeff Appleton says the label has "ab solutely" gotten a stronger reaction at radio then it expected with the guitarsilinging singer. "We know we could get the consumer with his live show, but we didn't know how rock radio would react," he rays. "The thing I've been happiest about is the longevity of this track

terial was not that kind of material. And

I'll tell you the truth. I like to keen

those kinds of things separated

There'll be a couple of those kinds of

things, I'm sure, on the next record, but

it's not the first thing on the priority

list. The first thing on the priority list is

At Private, label executives believe

that the T-Birds' forward-looking

making a really unique sound."

still holding ricely. This album was never about where we were going to be on the chart, the plan was to find the people who believed in it and work those markets." Appleton says "Sweet God-

dess" has received play on more than 100 album rock and 65 triple-A outlets. "Booty And The Beast," which came out in Merch, has sold 10,000 copies, according to SoundSean, and has been increasing about 10% a week in recent weeks 550 Music will continue to work "Sweet Goddess" through the summer.

"Hesting In Her Hands" is a potential second single for album rock, but Agpleton maintains that the key to Chubby is seeing him live, not necessarily continued radio play. "Many times you get your one shot,

and if it works you go after the next one. There are no guarantees on any thing," be says. "But I feel very strongly, particularly among the people who seen him play, that he's known as a solid guitar player, and it will all come down to what the audience demands." Chubby, who is slated to play several blues festivals and radio stationsponsored dates later this summer, will be on the road through the end of the

So it seems to be working for us.

Private has not yet decided on a lead

truck for radio: Goldstein says he will

be choosing one for triple-A and other

formate within the week, after consult-

ing with the label's newly named pro-

T-Birds landed in 1986, when "Tuff Enuff" became a top 19 smash. "They're not locked into a triple-A audience so much that they couldn't

transcend it," Denberg says. "They've transcended it before ... The fact that they're on Private is encouraging to m because, from Taj Muhal to Jennifes Warnes, they've put out good records over the last few years. And Danny Kortchmar seems like a good producer to

The T-Birds have always been a hard-working live unit, and they will prease the skids for the release of *Roll Of The Dire" with a full slate of summer "They're going on a European tour

all through August," save Goldstein. The start date of their U.S. tour is Sept. 8 at the House of Biges in L.A., although there may be a date before thet in Austin, kind of their hometown . They're out on tour in the U.S. doing weekends starting pretty soon. Goldstein hopes the House of Blues set will be tamed for the versue's TV con-

cert series; the label will also aim for exposure on such programs as "Late Show With David Letterman" and "Late Night With Coran O'Brien." The European segment of the tour which runs Aug. 8-Sept. 3, will hit Beigium, Norway, Sweden, France, Germany, England, and the Netherlands The American dates preceding that stint include a number of appearances at festivals, where Private will distribute T-Birds bumper stickers to atten-

them," Goldstein says. "Both of Taj's While some veteran performers deal with the prospect of touring with disrecords were really good records, and Etta's ["Mystery Lady"] did fantastimal resignation. Wilson admits, with a cally well. Now we've got this situation. touch of dry burner, that the road is his natural habitat "That's where I live," he says. "I re-

ally can't live in a house. I don't know how to do it. I like the house to be there, and it's nice to have a place to put all your CDs and stuff and I'm good at suring a path between the couch and the television, but house-living is not my bug, man. I'm so used to being on the road that I don't really care about a

sound can meet with the same succ found by such roots-based labelmates Jody Denberg, PD of triple-A KGSR as Taj Mahal and Etta James Austin, believes his hometown band "For us, the key was not only getting may be able to bust out of the format them, but making good records with and attain the same kind of pop hit the

(Continued from page 1) in Portland, Maine, will comprise the group's first U.S. dates in front of the general public. It includes six dates as he opening act for blues legend Guy and ee dates with country rocker Joe Elv. Prior to the tour, the Hoax's only U.S. live dates were at two industry showcases in New York in March The gigs with Guy are a particular

thrill to the young act, whose members range in age from 19 to 32. "It's something that you never think will hap-pen, says Robin Davey, the band's 19year-old bassist. "It will be great. We're looking forward to Austin, too. 'cause loads of people like the Fabulous

Thunderbirds have been there. Pat Creed, product manager at Atlantic, says the group's tour will likely run through late August and include ws with the Chris Duarte Group and Sonny Landreth. However, details weren't firmed up at press time.

"This could be a big breakthrough," says Creed. "It's a good pairing for them in the States, because they're a blues-based band, but we treat them as a rock band with a heavy blues base. just like John Mayall & the Blues. breakers or early Stones. Buddy has the perfect prosposer sudience Creed adds that landing the Houx or

ATLANTIC AIMS TO BRING ITS HOAX TO THE U.S.

motion VP Tom Gorm

'Our goal is to break them region by region, and we feel Texas will be the first [market] to embrace them," says. Creed. "If you were blindfolded, you'd swear they were 40-year-olds from Austin. That's why in our advertising we say, 'The sound of Texas blues has

> While Creed says the label has nev er envisioned the album as a radio-driven project. Code Blue/Atlantic is in the midst of reservicing the album with the focus track "Scaramouche" to album rock radio. A promotional CD of the song was originally serviced to the format in early May. "We know it's a tough sell," says

Creed. "We're going to reservice it along the tour route, and we expect radie to follow the sales. Once they see the band and see that people are buy ing it, [then] we'll see something ve always felt that heavy press and getting them into the States to play would be what drives this."

Positive reviews have appeared in various newspapers and magazines, including Entertainment Weekly, which gave the group's album a B+. Creed says that ofter a four-star resales of the album increased in that

Getting retailers excited about the Hoax is also a priority for Code Blue/Atlantic. The label's Dallas office has set up a local phone number for retailers to call to hear a bit of "Sound Like This" and win a prize. "It's a very exciting band," says

Mike Vernon, head of Code Blue and the famed producer who has worked with such artists as Mayall, Eric Clap-ton, and Ten Years After. "The real die-hard blues fans won't like it, but they're in the minority. Stevie Ray (Vaughan), bless him, had to put up with the same nonsense where blues fans didn't care. Same with the Fabulous Thunderbirds. Hopefully, this will be the vanguard of a mini-invasion of British blues, and the band that can cruck this open is the Hoax." Vernon says that when the label signed the Hoax, the group was play-

ing two or three gigs a week and mak-ing \$200 a night. Now, be notes, the Hose plays seven days a week and "the money is up tenfold." "It's been a long time since I was this excited about a band I've worked with," says Vernon. "I'd have to go right back to Ficetwood Mac or Ten Years After."

BILLBOARD - #8 Y 1 1995

in the business at what he does. He's the view of "Sound Like This" in the June 4 edition of The Philadelphia Inquirer, greatest percussionist in the business. dates with Elv in Texas is also a "major

Billboard.

Hot 100 Airplay.

HOT 100 A-Z FOR WEEK ENDING JULY 1, 1996 TRY Deliche - branch by I Dear Not het

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FOR WEEK ENDING JULY 1, 1995 **Hot 100 Singles Sales.**

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Billboard HOT 100 SINGLES

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116 BLEGOND JULY 1, 1993

HOT 10 SINGLES SPOTLIGHT

bu Jerry McKenna

HOLDING ONTO NO. I for the fifth week is Bryan Adams with "Have You Ever Really Loved A Woman?" (A&M). Although it continues to gain in air-"Woman" will most likely face serious challenges next week from this week's No. 2 single, "Don't Take It Personal (Just One Of Dem Days)" by Monica (Rowdy/Arista), as well as from No.3, "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista). "Personal" is the fifth-biggest sales gain on the chart and No. 2 on the Hot 100 Singles Sales chart, selling over 75,000 unita this week, while "Chance" is the second-biggest sales and overall gainer on the Hot 100 and the No. 1 title on the sales chart, selling over 90,000 units in the same period. Bulleted once again within the top five, at No. 5, is this week's third-biggest sales gainer, "Scream", "Childhood" by Michael Jackson & Janet Jackson (Foir)

WITHIN THE TOP 20, there are at least three other titles that continue to ow amazing growth. At No. 7 is this week's greatest airplay, sales, and overall gainer, "Waterfalls" by TLC (LaFace/Arista). It moves 13-9 on the Hot 100 Airplay chart and 6-4 on the Hot 100 Singles Sales chart. If this growth continues, expect to see "Waterfalls" close to the top of the chart as early as next week. Next in line, moving 18-12, is "I Can Love You Like That," by All-4-One (Blitzz/Atlantic). It is the third-biggest airplay and overall gainer on the chart and top five at more than 15 monitored stations, including No. 3 at KUBE ittle. Also showing sirplay and sales growth, moving 27-20, is "Boombastie Shaggy (Virgin). It moves 16-11 on the Hot 100 Singles Sales chart and 64on the Hot 100 Airplay chart, with No. 1 play at KBXX Houston and WJMH Greensboro, N.C

BELOW THE TOP 20, moving 87-54, is the winner of this week's Greatest Gainer/Airplay award, "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.). "Kisa" debuts at No. 52 on the Hot 100 Airplay chart and is top 10 at nine monitored stations, including No. 8 at WBMX Boston. The winner of this week's Greatest Gainer/Sales award is the double-sided country smash "Any Man Of 'Whose Bed Have Your Boots Been Under" by Shania Twain (Mercury). All of its chart points are from sales generated by country radio play. Man"/ "Boots" moves 25-18 on the Hot 100 Singles Sales chart.

TWO FORMER NO. 1 titles on the Modern Rock Tracks chart are this week's highest debuting singles. At No. 24 is this week's Hot Shot Debut, "Misery" by Soul Asylum (Columbia), and at No. 34 is "Good" by Better Than Ezra (Elei-"Misery" already has nine No. 1 reports at monitored stations, inchiding KISF Kansas City, Mo., and KTBZ Houston. "Good" is top 10 at over 20 mitored stations, including No. 8 at WHTZ (Z100) New York. Three new acts also make their first appearances on the Hot 100 this week. At No. 45 is New York-based R&B artist Faith, with "You Used To Love Me" (Bad Box/Arista). Faith, wife of hip-hop star the Notorious B.LG., is already receiving top five airplay at WQHT (Hot 97) New York, Next, from Virginia, is R&B artist D'Angelo, who is at No. 77 with "Brown Sugar" (EMI). This single is top 30 on the Hot R&B Singles chart. Lastly, debuting at No.96, is "The Bomb! (These Sounds Fall Into My Mind)" by dance act the Bucketheads (Henry Street). This act is breaking out of San Francisco, where it is No. 4 at KYLD (Wild 107).

BUBBLING UNDER SINGLES

THIS WEEK	UAST WEEK	WEDS ON	TITLE AFFET GLARCLOSTRIBUTING LARCH	New Agent	Will SHAPE	CAST WCCK	WEEKS ON	TITLE MITST ILABELS/STRINGTING LABELS
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•	6	3	TAKE YOUR TIME (DO IT RIGHT)	E	•	14	9	PM STRLL GANCIN' WITH YOU WAS THEFT SHOULD WAS A
2	10	9	HEY LOOK AWAY QUESTIONAME ASTUDIE HUMBRINGS	2	9		1	I CAN'T TELL YOU WAY SHOWNER ON SHOOT
1	13	3	OED IN YOUR ARMS NOWCONTON ARE THANGAETTOPSZEH	2	1	18	ε	WE MUST BE IN LOVE PURE TOUR STEP TUNK
•	,	8	TONIGHT IS THE NIGHT LECKER HOSEO	1	2	-	1	THE MANY WAYS
15	-	1	CAN'T CRY ANYMORE	1	3	22	5	FITS AUTOM
11	11	4	NEVA GO BACK SPICIAL (0 PROFILE)	2	4	30	7	YOU DON'T EVEN KNOW WHO I AM
12	23	2	IMMORTALITY MAR, AM EPIC	1	3	29	7	CAIN'S BLOCO 4 PERNET IPCLIDED
13	F	1	ROLL TO ME DEL RINTS (MAN)	0.	00	ing	200	First the top 25 angles under No. 100
13	Ŀ	1	DOL KNETS (ALM)	5	80	ing ha	Green or res	r lists the top 25 singles under No. I yet charled

CMT To Be Allowed Back Into Canada USTR-Negotiated Settlement Avoids Trade Sanctions

BY BILL HOLLAND Under the agreement, the NCN ing to air Canadian artists who did not ame and loss will be replaced by CMT have American recording contracts.

WASHINGTON, D.C ... The U.S. and Canada have narrowly assided a trade war over Curadian cultural protection.

On June 21, U.S. trade representative Mickey Kantor reached an agreement with Canadian trade mi Boy MacLaren that will put the U.S .owned Country Music Television network back on Canadian cable systems. As a result of the negotiations, owners of CMT will take a 20% interest in the Calgary, Alberta-based New Country Network. That percentage is the maximum allowed by Canadian law for

On Dec. 21, 1994, the Capadian Radio-television and Telecommunications. Commission took CMT's Canadian oneration off the air under its rule that favors Canadian-owned companies over milar American ones.

On Feb. 6. Kantor accepted CMT's petition to start an investigation under LS, trade law's Section 301. American entertainment o ave complained to the USTR Office that the Canadian law has cost them

a special \$1-off coin.

more than \$1 billion in lost opportuni CMT, for its part, had begun refus-

talks with the Canadian government and was prepared to initiate a 30-day timetable, after which more than \$1 billion in trade sanctions would have been imposed. In amouncing the agreement June 22, USTR revealed that Kantor had set a deadline of June 21, after which he

planned to "publish a list of retaliation targets if progress was not made . . . in the Section 301 investigation. Despite the settlement, sources say

In recent weeks, Kantor started

the Canadian cultural preference rule is still in effect.

RETAILERS EYE JACKSON'S FIRST WEEKS

Don't Care About Us" has seemingly had no effect on the sales of "HIStohe would rerecord the song deleting "the words found offensive

foreign bevodeasters.

The new version will appear on later pressings of the release. Several other chains report strong sales of "HIStory." Says Violet frown, urban music buyer for the 347-store, Torrance, Calif.-based Wherehouse Entertainment, "It did even better than expected. It will

clearly be our No. 1 for the week Wherehouse had the CD on sale for \$24.98 and the cassette priced at "We had recode weiting at assured

stores when we opened," Brown says. "We're very pleased with our first-day sales." Says Roy Burkhert, senior buyer at 38-unit, Troy, Mich.-based Har-

mony House,

pretty well. It went out the gate pretty much exactly like Pink Floyd on day one. Pink Floyd outsold the cond-place title 3 to 1." Harmony House priced the Jackon title at \$25.99 for the CD and \$18.99 for the cassette, but the chair has a policy of matching any retail-

"["HIStory"] went

er's low peace for the Wall, the 176 unit, Philadelphia-based chain, says the Jackson album sold about 1,800 units on the day of its release. "That's what we did for Pink Floyd the first day. says Hawkons. "We were booing to see a little more on Michael Jack-

At the Wall, the Jackson CD was priced \$24.99-\$27.99, depending on Says John Artale, buyer for 150store, Carnegie, Pa.-based National Record Mart, "It did fine. About the same as the Pink Floyd. It's not disappointing, but in light of the

tremendous amount of overkill, you Artale predicts that the album's sales may pick up on the weekend National Record Mart sold the CD

expect so much.

CLASSIFIED 1-800-223-7524 CALL TODAY!

Calif-based Tempo Music And Vidco for \$24.99 and the cassette for \$16.99. Says Dave Curtis, VP of music and web, reports that "HIStory" sold movies of the 60-store, Carteret, steady, "but in the first day it wasn't a N.J., Nobody Beats the Wiz, "It was monster," Yet he, like other retailers,

a phenomenal success. It certainly applauds the rush of hot product. blew our projections away, and they June has really been the start of were pretty aggressive. It was the the new year as far as big, new relargest dollar-grossing new release for one-day sales ever." The chain leases are concerned," Oberatein says. "We finally have some records sold the title at \$23.98, but circulated that are bringing people into the stores. Hopefully, upcoming releases el Oberstein, Southern California from Neil Young, Bon Jovi, and the GM of the 35-store, Simi Valley, Foo Fighters can continue the pace

TIME LIFE GETS 'COMEY' WITH 'COLICH' PLAN (Continued from page 6)

Rible " another series offered in conjunction with Sony Wonder The latter series too will be established at direct response before a retail launch. "We'll share in all the revenue streams" and the risks, Bruce says. Although Time Life prefers outright ownership, it would rather not incur the attendant expenses. Bruce says, "I don't want to chase

Bruce doesn't consider brand identity a problem in the highly competitive kid-vid market. The Time Life name already registers with consumers, according to Bruce. who says retailers have told her its value basn't been fully exploited. Retailers also realize that direct response can build consumer anticipation, she adds In fact, "The Big Comfy Couch" is

the first program appearing on the Time Life Kids label. Other candidates are "Growing Up Wild" and "Zoo Life," two series currently silable via television and print They're not on Time Life's in-store agenda for 1995, "Our plates are pretty full this year," Bruce notes. Time Life lacks retail distribution for "Big Comfy," but Brace dosn't anticipate difficulty in striking a

deal with an established homevideo vendor eager to reach a preschool audience. The show has garmered critical acclaim a loyal. growing audience, and ancillary products, says Richard Goldsmith, president/CEO of Hollywood Ventures, which licensed the series Time Warner will publish "Ble emfy" books, and toy mak Dakin Inc. is introducing dolls based on the lead characters

Last year, Bruce enlisted Warner Home Video to distribute the 10-volume "History Of Rock's Roll" while Time Life mined direct sales She gives retail response only a passing grade: "It's not running off the shelves." Time Life may begin selling individual cassettes in an effort to boost interest, but Bruce yows 'never again" to undertake another monumental project" of this size. Nevertheless, she rates Warner

Home Video highly and would consider it and WEA, Time Warner's other video distribution arm, for Kids properties. Outsiders will also receive strong consideration Whoever gets "Big Comfy" has the inside truck on other releases. "Our preference is to work with one

company," Bruce says.

What has five sides, four colors, two pockets, and shows off CDs better than anything else?



THE TOP-SELLING ALBUNS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

WEEK ENDING

			LASEL & MUNICIPALISTRIBUTING LASEL (SUGGESTES LIST PRICE OF COLHALENT FOR CASSETTECT)	PELAX	WEE	WEB	2 MIN	¥8	ARTIST LATEL & NUMBER OF THE LATEL CAREEL SAGGESTED LIST PRICE OR EQUIVALENT FOR CASSISTED.
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2	3	43	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	1	83	14	54	83	THE NOTORIOUS B.E.G. & INC BOY 73000-ARISTA IS SRISSRED. READY TO DIE
_		_	* * * GREATEST GAINER * * *	_	55	45	66	66	TRACY BYRD & NGA 309/1 (30 98/15 98/ NO ORDINARY MAIN
3		3	SOUNDTRACK WILL DERFY DOTALDERS POCAHONTAS	,	56	14	12	14	SOUNDTRACK • WORK ETCOSCOLUMBIA (10 MI EQUI) 980 SAD BOYS
1	-	1	PINK FLOYD COLUMNIA STOIS 129 HI DQCH 981 PULSE	7	57	65	53	34	HOS SEGER & THE SILVER BUILLET HAND ▲ GREATEST HITS
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	700	-		-	53	54	71	3	MOSS DEEP 1000 64407/10A19 5015 100 THE INFAMOUS
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14	17	22	BLUES TRAVELER & AM SACES 11 9915 50: FOUR	30	53	23	43	14	ADINA HOWATO • MICCOLDINA MICCOLD MICCOLD MANAGEMENT DO YOU WANNA RIDE
13	17	14	SHANIA TWAIN & MERCURY SZENIS CO SH EQUS MINE THE WOMAN IN ME	33	55	66	13	3	SOUNDTRACK AND MORE TO MAKE THE DOT TOO WANTER HEEP
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3	-	3	PRIMUS INTERCOPE NOSSONIAG (10 99136 98) TALES FROM THE PUNCH BOWL	1	16	66	56	14	TRACY LAWRENCE ◆ ATLANTIC TRISLING (10 90 15 90) 1 SEE IT NOW
			* * * HOT SHOT DEBUT * * *		21	66	66	21	SELENA A DA LIZA PROCURSO DE SECONOMISMO.
NE	wÞ	3	PAULA ABDUL CATTRE ASSISTANCE 133.9616-981 HEAD OVER HEELS	18	12	68	_	_	OL' DIRTY BASTARD • DETURN TO THE 36 CHAMPERS
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62	58	45	JEFF FOXWORTHY A YOU MIGHT BE A REDNECK IF	38	58	50	31	35	TRAVIS TRITT ▲ MAINER BIOS. 49407 02 5913 590 TEN FEET TALL & BULLETPROOF
42	38	13	ELTON JOHN ▲ SCORT SOLDMING DO SEGN SE MADE IN ENGLAND	13	(39)	121	124	778	ORIGINAL LONDON CAST &
47	22	33	TOM PETTY & WARRIST STOR AND PRODUCED WILD FLOWERS	8				-10	POLYGOR 8205634 RAM (20,58 60/16 68) PRANTOM DF THE DPERA PROPURENT
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	1.0		MALTINGO 45595/INMANER 6805. (13-96)(6-56) THE BRIDGES OF MALDINGH COORN'T		101	91	22	32	GEORGE STRAIT & MCA 11092 DD 96-15 981 LEAD DB
46	45	33	OES'REE ▲ 503 MUSIC 64324679C IS 98 EQUIS 101 IIII II	27	102	94	53	23	AEROSMITH A GENEN 24716-02 9617 90 BIG ONES
43	36	65	TIM MCGRAW &* CURB 77955 (\$ 5975 981	1	163	50	-	2	C-BO AMOL7197 (9.50 14.96) TALES FROM THE CRYP
37	27	- 6	SOUNDTRACK ADACHES AND A WINE LIDENMICK DESCRIBED. TALES FROM THE HODD	16	(184)	HE	wÞ	1	JOHN DENVER LESACY 4171 (COLUMN IS 50 EQUA 50) WILDLIFE CONCERT
45	37	21	VAN HILEN & WARRET INCO. 45 THEP (CONSTIGUE) BALANCE	1	105	92	73	9	VARIOUS ARTISTS (MORAL/GRAETY 872/WARLOOK DENICE MIX U.S.A. VOL. 3
48	47	30	PEARL JAM & CPC 6990P CROST SUIS THE WEALDEN	1	106	36	94	82	ACE OF FASE A" AUSTRALIZATION MAD NO. THE SIGN

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NE.			ALANIS MORISSETTE	1	163	158		226	ENIGMA ▲* CHARISHA BEZZAVIRGIN IS 1811 1981 MCMRC A.D.
HE	WP		ALANIS MORESSETTE (AGGED LITTLE PILL HAVENCHERTE ASSELMANNER BROS. 190 (MASS 201)	117	(194)	NE	wÞ	100	SOUNDTRACK (00 1111) G1 90 (4-90) MAD LOVE
D 131	128	35	GLORIA ESTEFAN A HOLD ME, THRELL ME, KISS ME	2	(165)	187	-	211	JOHN PRINE ON BOT 033 /5 98/14 98 LOST GOGS & MIXED BLESSINGS
130	100	24	CELINE DION A" 550 MISSE \$75556PIC (10 96 Eq. (5 98) THE COLOUR OF MY LOVE	4	188	139	132	15	JONN BERRY PATRICT 20495/LIBERTY (TO SIG 5 98) STANDING ON THE EDGE
100	29	54	STONE TEMPLE PROTS A" WILWITG ROSET VIG. 110 MILE NO. PURPLE	1	187	349	-	2	INCOGNITO TALKIN LOSDAYING SCHOOL/NEWS 19 9635 96 100 DEGREES AND RISING
					188	161	151	S	DAVID BALL A WARREN MICH. 45562-155671-501. THINKIN' PROBLEM
112	103	84	CANOLESOX ▲ MAIERICA, SITE 45313 WARREN BROS. 23 55/15-56/ CANOLESOX	1	189	160	133	7	MASTA ACE INCORPORATED SITTIN' ON CHROME
114	90	4	CHICAGO GANT 16615/WARNER 8805 (10 9816 98) NIGHT AND DAY	90					OFLICEOUS WAY, 228731 CAPTES, 61981 5-98
118	121	35	BON JOYS &* MORCHY SESSEE (12 98 EQUA 98) CROSS ROAD	8	170	152	143	54	MARIAH CAREY & COLUMBA 51009* (10 98 ED16 98) MUSIC BOX
129	114	67	THE MAYERICKS ▲ HICA 10963 (\$19963.5 SHEET WHAT A CRYSING SHAME	54	171	150	135	17	JAMIE WALTERS AT ANTIC RESOURCESS 98/15/99/ 20 JAMIE WALTERS
9	106	. 3	TY NERNOON (PIC 6409917799 (SA1) 99 BB WHAT MATTERED MOST	58	(172)	190	174	40	ERIC CLAPTON & OLDOREPHIS 45725/WARNER BROS (SO 9616 96) FROM THE CRACLE
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					174	155	144	21	SUBWAY BILLD S20256 MOTOWN IS BILLD BILL BILL DE GOOD TIMES
104	87	43	BONE THUGS N NARMONY A* CREEPIN ON AH COME UP (EP)	12	075	231	183	185	ENTA A" STREET STREET STREET STREET STREET
145	143	38	BROOKS & DUNN A" ARISTA 18745122 98115 98 WAITIN' ON SUNDOWN	15					
123	119	12	TRISNA YEARWOOD @ MCA 11205 (SO 9605 59) THINKIN' ABOUT YOU	28	(176)	385	181	32	STING A REST OF STING 1984-1994 AMM 540359 (10 58) 16 98) FIELDS OF GOLD - BEST OF STING 1984-1994
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123	120	40		/5	(178)	NE	wh		UGLY KID JOE MINORY SHART COMMON THE MENACE TO SORRIETY
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) NE		1	SHABBA RANKS DIC STROY 100 90 DQ15 90 A MI SHABBA	133					
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NE.		-1	FUGAZI DISCHORO 90 (7 9811 99) 📾 RED MEDICINE	135	183	173	164	8	RICK TREVING COLUMBIA 64771 (3.98 EQ.15.90) LOOKING FOR THE LIGHT
134	142	42	PATTY LOVELESS ● 171: 64396/1998 EQ25 90 WHEN FALLEN ANGELS FLY	60	184	180	120	11	VARIOUS ARTISTS COME TOGETHER, AMERICA SALUTES THE BEATLES
135	113	163	THE CRANBERRIES A. EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18	(185)	NE			MARROLL ANTESTS COME TOGETHER, AMERICA SALUTES THE BEATLES MARROLLS ANTESTS COMPANY AND TO SECURITY OF THE SEATLES.
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9 130 9 124	117				187	157	131	3	ROBERT CRAY MOROURY 20067 (10-90 CQ/)5 No. SOME RAINY MORNING
124	115	51	69 BOYZ ● RP-II 4901 IS-9013 SH IIII NINETEEN NINETY QUAO	59	188	179	192	43	AMY GRANT & AMM 540230:00 96:34 960 HOUSE OF LOVE
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182	120	11	WARROUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MASIC WALL GOVERNOUS LID SELECTION CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MASIC	55	193	177	125	60	SOUNDTRACK A DAZED AND CONFUSED BEDONGSAM DAZED AND CONFUSED
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SILLBOARD JULY 1, 1995

D.III

DADA WA GETS BIG PUSH FROM WARNER MUSIC

east Asian regional office to pile worldwide resources behind Dada Wa's "Siater Drams" is the strongest mideration yet that Asian-based labels recalls the they must experiment to reinvegorate. Chinese music, The alkum's early ecocusis in Tavana as a behing one of the result of the properties of the properties of Equally important is that Warner Edways "Sixter Drams" has the noterbelways "Sixter Drams" has the noter-

sumers are open to something new. Equally important is that Warner believes "Sister Drum" has the potential to sell beyond the traditional confines of Chinese music the album is slated for release in key territories later this voca.

With such a high-priceity albus, the With such a high-priceity albus, the With such are pressure excitose to the rest of the such are r

of real Chinese music."

He besided arms to ensure that the allous would get the broaden-ever instance would get the broaden-ever instance would get the broaden-ever instance with the property of the constance would get the broaden seal of the contraction. He was "Store Droad" is reloaded
southed Asia in the fourth quarter, it will be a priority reloase in the U.S.
(through Editoria, the U.K. (Warner
Afficia Chinage) interese Tui-M.

The label expects MTV to provide
worldwide exposure for all vicious or
MIDEM CEO Xnore Roy was so take
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MIDEM CEO Xnore

MI

Dada Wa's hunting Tibetan riffs, will be a gamble for Warner in the West's jackel markets. The label and hocal media have compared Dada Wa to the Irish star Ernya. However, bosed on the reaction of non-Chineso liketaers here, the mix of Mandarin bytes and and Oriental spirituality will not be an easy sell outside of the region.

But "Steter Drum"—recorded and distributed by Warner's Thurwances subsidiary UFO—was originally intended to the nothing more than Jumpstart Warner's Chinese asiles. Mistacting in the region has focused on cultural, so much as musical, appeal. "It's a thing of prick for Chinese maice, comeching that in's tome sort of [derivative of] Western pop," says Mchaul Chang, UFO's international

division director. "The importance for the in or edge financial but also optimate and artistic. It shows we can create really good Chinese music." Released May 22, the album reachest sales of nearly 100,000 units in four weeks in Taiwan, according to UFO about a thirt to infall the musher of units of an album by Andy Lau, the label!"

ble sales—hit stores near the end of Jene.

Dada Wa—whose real name is Zhu Zhegin—will be shuttled to Japan and South Korea in July for a percentional tour. The real pressure states in early fall, when shw will make the rounds of Chinese repertoire markets in China (where pixtude sales of "Stetter Davin are approaching 200,000 units), Taiwan, Hong Kong, Singaspore, and

In person, she uses her hands to fend

off questions from those intent on linking her music to Tibet's political situation. "I'm not trying to procese Tibetian messages," she says through an interpreter. "The music is not for people to look to Tibet but to look to themselves.

It's about originality."
Songs about celestial burial and "crossing the bridge" after death are about the passages of life, she says. "It's a strong influence in all [Chinese] lives, as it has been in mine. What is paradise except a lesson that people should lead

except a resent that people should rest a good fife?

The daughter of a science maguzine editor, she was trained as a teacher. But the childhood influence of "mode?" (patriots) operase that flooded Christestreets during the 1670s, pasched her toward music in the late 1660s.

She entered a national television

ward music in the late 1890s.
Step of the entered a national television singing context in 1990 and basked up with veteran composer/producer He Auntian. The pair collaborated on a 1991 release, "Yellow Child." for a small Hong Kong indic label before specifing part of two years in Tibet gathering

material for "Sister Drum."

The flavor is Tibetan, but the melodies are net, she stresses. "I hope people realize that the concept is very Chinese; it differs from Western-ori-

The style of "Sister Drum" is so removed from Asia's pop territory that many occutions wender why it is being marketed as a mainstream release. For Warner, the question is not whether Dada. Wa can rival the top pop stars, but whether Chitese consumers are ready to accept a segmentation of

"The market is looking for something," says Warner's Ewing, who admits the label must change to regain its foothedt, "We've slipped a bit, and the only way we're going to recover lost ground is to re-emphasize develop-

Because accurate figures do not exist in Asia, reports of Warner's align to third place betuind PolyCaran and EMI in domestic market share regionwide are impossible to verify. (Key markets in the region are South Korea, Taiwan, Hong Kong, China, the Philippines, Singapore, Indonesia, Malaysia, and

Thailand.)
In South Korea, Indonesia,
Malaysia, and Thailand (see story, this
page), the label is still on a learning
eurve. But its lagging position in Chi-

eurve. But its lagging position in Chiness reperteire is becoming increasingly obvious. Warner's Lau is about to jump ship to his manager's new label, impact Mudic, consistent seller George Lam un-

the conditions and Tokyo D are also greec.

Auron Kwok has yet to five up to his particular to the state of accounting one of the state of accounting the state of the state o

He has brought in a new high-level state of executives to help turn things around. They include veteran David Glichnist as regional marketing manager; Frankie Lee as Hong Kong managing director; Robert Wong as Hong Kong marketing manager; and Mahmood Rumjahn as Hong Kong A&R di-

rector.
"Too many people believe that Cantopop and Mandarin pop are the only games in town. The goal is an evolution out of this constricted way, not only with different products but with more professional systems and processors," says Giberrist.
Much of the responsibility will fall to Lee, former manager of PolyGram's
Leon Lei, "What we need is to be more
sensitive to pop culture. What's missing
something that can be sturning for
poople. That's where we're going," he

The Hong Kong office has made a bold move back into the nearly defunct singles business with Aaron Kwok's Wa "You Are My Everything" and "Stare At My Hometown," which the labels says we have seed "ROUGO units throughout Asia.

But the artist roster must be bolsered; as many as four new signilars

could happen before the end of 1996, and established Cantopop singer Sammi Cheng will move over from indie Capitol Artists when her contract ex-

Warner's international classical and pop catalogs have been re-prioritized after languishing since the mid-80s. Warner has also, through a deal with Warner Music Canada, taken control of Western distribution of Chimese pop in order to cut out traditional importers and wholesaker (Billbourt, June 3).



by Geoff Mayfield

BLOWING STEDING. After bording at No. 1 with no impressive openings, who makes of anyone play 198.00 units—opening the step of makes in the two compact dises and a 81.30 shell price—Plack Fleed sees an in-the content of the step of th

ONE, TWO PUNCE! Hoosis sold TRUGOU unto for the week, an horsease of hanted 20,000 over the illustral spife week sales and 18% mere than the soundaries (from "Poschottas" 4-62; which wise the Greatest Gainer trophs who gain of approximately 50,500. The 43% boost just be to sensortinesk up to a single-week sum just oby of 10,000 units, and long in mind that, during to a single-week period of 10,000 units, and long in mind that, during Corcurs, as strong as takes trou illusions solds, in eather will be No. 1 next week. Seems there's the new allows by some gay who was a child star in a group with the brichers, and that people business.

PERSPECTIVE: Yes, the "HiStory" movie-theater trailer met with muttered groups, if not outright boos. It's also true that media pundits and listeners who call talk-radio stations reacted negatively to Michael Jackson's June 14 appearance on "Prime Time Live." But did any of these naysayers plan to buy the album in the first place? Half of this double-disc set represents one of the most amusing string of hits ever produced by any recording ct, including nine songs that reached No. 1 on the Hot 100 Singles chart. So, despite its \$10-plus price tag and the contrary publicity that Jackson has incurred, this set has obvious appeal to a large number of consumers. Furthermore, Sony and the Jackson camp have played practically every imaginable trump card on the marketing and publicity fronts. It seems doubtful that any other album has ever had a higher awareness factor going for it prior to release as exidenced by the drayes of calls from the consumer press that Rill. board has received about this title over the last several weeks. I think you have to go back to Bruce Springsteen's 1986 box to find an album that stirred anything close to this kind of attention—and there are more outlets for entertainment-related news now than there were nine years ago.

OTHER CHAITS. Although it is no brogger. No. 1 on The Billiand 200, the vice version of Plan Reptile* Their's related at No. 1 on The Music Videos with about 15/50 totals, roughly the same number that yet "Tennes in Concess" 15/67 to total of their when that their behand in fast their behands of their behands o

Warner Shifts Thailand Operation To Back Burner

Makersia.

BY GARY VAN ZUYLEN

BANGKOK, Thailand—With a rethinking of Chinese repertoire taking up most of Warner's time (see story, page 1) domestic operations in Thailand have been shuffled to a back

Much of the problem atoms from the fast that indie blacks Grammy and 8S Promotions control the local mardies and media so tightly that competition has never get off the ground. In 1984, Warmer Massic bought out the D-Day and Moser labels for an entrained 64 million from That businesswoman Wasams Shipital. Since the Warmer has cut spending, leaving warmer has cut spending, leaving the properties of the properties of the Both labels were small outfit that.

didn't concentrate on teenage pop and as a result, didn't score much media stiention. Many artists expected Warner's corporate clout to help break the

corporate clout to help break the Grammy-RS monopoly, Others wasted to be released in other territories within the Asian region. But so far none of this has happened, and some artists are voicing discontent. Jazz/folk singer Narekrajiara Kan-

Jazziólk singer Nareckrajam Kanhaman har reached the 200,000-unit mark in the past, but sales bave dropped to less than 80,000. "My contract says that my albums will be marketed regionally, yet no effort has been made to do so," she says." Others feel the problem is Warner's stric. "Before, Wassam made all the decisions. Now she gots tangled up in bureaucraey and nothing happens,"

says one artist.

Rock artist Ad Carabao—who has been toused as having coport potential following a showcase at MIDEM Asia in Horg Kong—has also suffered at the stores, but as the artist himself connectes, "Who satisf from Thais would buy my congo about local politics and entiremental licency.

ties and environmental lossous?" Warner is trying to adjust to a new 78 value-added consumer tax and has yet to acquire rough media time for proper promotion. Budgets have been cut to the infattry average—\$12,000-\$20,000 for independently produced albums—or \$100 per song—plus 18-20 cents per tape for in-house work. Many of the laber's artists any they are happy. Total Lavelle, an American who sings in Thui and English, agent.

20 cents per tage for an incise work. Many of the index's arteria say they are langey. Total Lawelle, an American who slags in That and English, spect two years producing a critically sectioned word manusc album that chained word manusc album that chained word manusc a blown that chained word manusc a blown that chained word manusc a blown that chained with the most active international lade in the domestic market." Newsomer Schargen Megale is used pieased with ber new company. After receiving making from a non-definite local laded when her first release dishit reach an arbitrary 50,000 until military and an arbitrary of 50,000 until military.

receiving nothing from a non-defunclocal label when her first release didn't reach an arbitrary 60,000-unit minimum, she jumped to Warner. For its part, Warner admits it is still learning the ropes. "We're counsited. Our artists know it will take the majors some time to get things right," says Paul Ewing, senior VP and regional directly.

AT WARNER MUSIC, DOUG MORRIS' FIRING LEAVES UNCERTAINTY

labels and their heads, all of whom were protécés of Morris and owe their rise to him. Much informed speculation centers on the fate of Dunny Goldberg, who was appointed chairman of Warn-Bros. Records last year.

When Bob Morgado, the former chairman/CEO who had been warring with Morris for nearly one year, was fired in early May, and Fuchs took the chairmanship, executives at parent company Time Warner said they expected the conflicts to end. Morris had solidified his hold on the domestic mu sic operations, and a period of stabili-

ty appeared to have begun-That was my expectation coming in But it did not feome shout?" Forbs told Billhoard after firing Morris On the day of his firing Morris left his offices at Warner Music beadquarters at Rockefeller Center in New York and went to a scheduled meeting with Fuebs at his offices at HBO (of which Forbs is also chairman). Sources say Morris thought be might receive the anticipated promotion to president/CEO of the worldwide music group. Instead he was handed a press release headed, "Doog

Morris relieved of responsibilities at Warner Music Group," He was then es-corted back to his offices and told to immediately clear out his belongings. Fuchs said it was the "disproportionate amount of tumult" in the music group that led him to fire Morris Morris declined through a spekesman to be interviewed. The firing of Morris shocked the music industry. Most observers assumed that he had won the war with Morgado

and that his future was certain. Some Industry sources, within and outside of Warner Music, have speculated that the latest turn of events opens the door for Mo Ostin to return to the Warner Music fold. It was Ostin's resignation last year as chairman of Warner Bros. Records that ignited the acrimonious relations between Morgado and Morris. Other sources say that Lenny Waronker, the former president of Warner Bros. Records, whose resignation followed Ostin's could become the ton executive of the label if Goldberg moves on. Ostin, Morgado, and Waronker were un-

available for comment at press time. Several theories have been raised to explain why Fuchs fired Morris tense heat Time Warner is taking for the violent and profane lyrics in some gangsta yan and york albums not cut be-Warner labels. Morris was the key play er in acquiring Warner's stake in Interscope Records and doubling it to 50%. The label distributes controversial rappers like Tupue Shakur and Snoop Doggy Dogg and alternative rock act Nine Inch Nails. Some members of the Time Warner board apparently have responded to public pressure by calling for the sale of Interscope.

But Fuenc says the firing of Morris "had absolutely nothing to do with the lyrics controversy or Interscope. He says that when anti-lyries activists William Bennett and C. DeLores Tucker met with Warner executives after the recent annual meeting. "Doug and I were on the same page Other sources say Morris' departure is tied to the recent internal investiga tion of the allegedly diegal sale of CDs by some Warner Music sales staffers to retailers and wholesalers. The shuses mainly suggestraced to Atlantic Records.

which at the time was headed by Mor ris. About 10 employees were fired as an apparent result of the investigation. Asked about the matter. Fuchs says. *I'm not going to make a comment on it. I'm not going to discuss internal stuff But other sources at Warner Music say that the so-called "free goods" issue was over, that Morris had cooperated with the investigation, and that no further actions were going to occur. Most executives familiar with the sit-

ustion at Warner Music use terms like "personality conflict" and "chemistry" to explain what happened to Morris. Some say that Morris, a 30-year-plus Flocks, whose career has been largely in cable TV programming, simply could not work together. They say Morris mestioned Fuchs' authority, while

Fuchs wondered whether Morris had the skills to be No. 2 at the music group. One high-ranking source close to Warner Music says Fuchs had been hearing complaints from midlevel label executives about Morris. The biggest question mark now is the fate of the executives who head

the various Warner Music labels. The three major-label group heads, Goldberg, Sylvia Rhone of Elektra Eastest Entertainment, and Val Azz of the Atlantic Group, were all hired and promoted by Morris. Although some believe Goldberg

could eventually become Fuchs' see ond-in-command, many sources say that is unlikely because of his time to Morris. A source says there had been a dispute between Morris and Furba over whether Goldberg could continue to run Warner Bros. Records out of New York This source save Fuchs has insisted that Goldberg relocate to the label's headquarters in Burbank,

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Calif. Others say Goldberg angered members of Time Warner's board over published comments he made on the lyrics controversy.

Goldberg, Rhone, and Azzoli did not return phone calls seeking commer Fuchs says that "it's much too early" to comment on any hirings or promo tions at the music unit. But when he was sepointed chairman of Warner Music he told Billboard. "I don't plan on being a CEO. I was brought in for guid and supervision." He says now, "For the time being. I'm going to get more comfortable and familiar with everyone."

Fuchs has kept his title as chairman of HRO But he says he has relin-CEO, Jeffrey Bewkes. Fuchs plans to move into an office in Rockefeller Conter as soon as it is prepared for him. There are also questions about how this turmoil will ultimately affect relations with Warner artists

Steve Stewart, manager of Atlantic art Stone Temple Pilots, says, *I have nothing but smazing things to say about Doug. He was accommodating during negotiations, and he always came out to our shows." Asked about Amoli, Stewart says, "if Val were to go, it would be a major concern to me and my clients. We trust Val with our careers." He says he has never met Fuchs

Also in limbo is Warner Music U.S. the domestic unit that Morgado formed and put Morris in charge of one year ago

sumed Morris' title of chairman of that subsidiary. But some sources say the unit is likely to be dissolved The heads of the three label grou who had previously reported to Mor ris-now report to Fuchs. Continuing to

report to Fuchs are Ramon Lopes irman of Warner Music Internation al- Los Rider shairman of Warner Chappell Music publishing; and David Mount, president of Warner Media Destite the anguing internal battles

at Warner Music over the past yearwhich began with the recognition of Bob Krasnow, the celebrated chairman of Elektra-it remains the market-share leader, at 22%, far above its competitors Last year the music group carned \$720 million on revenues of \$3.98 billion. Contributing to this report were Eric Boeklert, Ire Lichtman, and Ed Christ

man in New York, and Craig Rosen

mote the concerts also mention the "Cy-

and Chris Morris in Los Angeles.

(which set in motion the events that have shaken Warner Music). Fuchs has as-

REGGAE ISSUE DATE: JULY 15 CLOSED THE BOX

5th Anniversary ISSUE DATE: JULY 29 AD CLOSE: JULY 5 4th Quarter

VIDEO FOCUS ISSUE DATE: JULY 29 AD CLOSE: JULY 5

ISSUE DATE: AUGUST 5 AD CLOSE: JULY II AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12 AD CLOSE: JULY 18 GOSPEL ISSUE DATE: AUGUST 19 AD CLOSE: JULY 25

ENTER *ACTIVE FILES ISSUE DATE: AUGUST 19 AD CLOSE: JULY 25 Holiday Product Showcase

Vital Re-Issues/Children's ISSUE DATE: AUGUST 26 AD CLOSE: AUGUST I ACCESSORIES ISSUE DATE: AUGUST 26

AD CLOSE: AUGUST I CD REPLICATION ISSUE DATE: SEPTEMBER 2 AD CLOSE: AUGUST 8 TEJANO

ISSUE DATE: SEPTEMBER 2 AD CLOSE: AUGUST 8

CLASSICAL ISSUE DATE: SEPTEMBER 9 AD CLOSE: AUGUST 15 SPOTLIGHT ON IRELAND

ISSUE DATE: SEPTEMBER 9 AD CLOSE: AUGUST 15 Retooling of Retail I: STORE FIXTURES ISSUE DATE: SEPTEMBER 9

AD CLOSE: AUGUST 15 TOMMY LIPUMA 35th Anniversary ISSUE DATE: SEPTEMBER 16

AD CLOSE: AUGUST 22 Retooling of Retail II:

NON-MUSIC PRODUCT ISSUE DATE: SEPTEMBER 16 AD CLOSE: AUGUST 22

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WARNER/REPRISE SHOWCASES BRIDGE MEDIA (Continued from page 14) mote the events. Radio spots that proprovided free of charge to interested

programment Stein says that after a positive reception to a similar double-duty appearance by Warner artist Costello May 17, the inhal know it had a winning combination Stein years that the media and online events offer broadcasters an opportunity to be embraced, rather than by passed, by the multimedia community WFUV-FM New York music director Liz Opoka agrees. "Those listeners who are into the coline services are referre ering radio through events like this," she says. "As a public station, we have a lot

of listeners who tell us they are only This gives them a chance to talk to the artists that they hear on the radio in a fair, democratic way. Anyone who has a computer has an equal shot at getting backstage passes WZGC Atlanta PD Dennis Winslow says that the online event brought an ad-

ditional element of excitement to the Mitchell broadcast. The station delayed the live concert by an hour so the singer would be accessible online at the same time that the station's listeners were tuning into the concert. t makes (radio stations) look hipper," says Stein. "It also lets radio reach out to the part of its sudience that has an

how many radio people were still relatively uneducated about the online

Warner is using both media to pro-

ber-Talk" session, while the online services urge users to tune into the radio becodeset and post a list of local stations carrying the show. In addition, the online services contain downloadable information and

sound bites of participating artists. WZGC used the Mitchell concert and 'Cyber-Talk' appearance to solicit radio sponsorship from the local CompUSA computer retail outlet, according to

Paid spots for the computer store conined a tag that promoted the upcoming concert and online event Even though it may only be a small

percentage of our listeners today, we want to keep in touch with developments on the information superhighway for tomorrow," says Winslow, Stein says that Warner Bros, and America Online are tearning up to give

away free online software to radio listen-At retail, the label is sending out point of rurehous posters promoting the radio and multimedia events. In the future, Stein anticipates that the entire concert will be eybercast on

the Internet. However, she says that the interest in new media. I was surprised label will shy away from using today's high-end technology, such as M-Bone and CU-SeeMe freeware, because there are so few people who have access to it."

VH1 DEBUTS MORNING VIDEO/NEWS SHOW

Sykes says the program will likely

contain timely entertainment news, it cluding music sales figures and bex-of-

Music news content is likely to be derived from VH1's news staff, which was beefed up in late May with the addition of several veteran music and news lournalists, including Anthony DeCurtis, who had been senior features editor of Rolling Stone; Mark Angotti, formerly of WHDH-TV Boston; ex-Musician utine editor Bill Flanagan; former KPRC-TV Houston managing editor

Bill Bouver; and former EMI VP of video development Jeff Panzer (Billboard, June 10). Sykes confirms that Apporti and De-

Curtis are among the VH1 staffers who will have a role in the program, although no video news segments are planned Despite the decision to add news to its morning brew. Sykes emphasizes that music video is still the main ingredient. for the morning show. "Music video drives the program,

says Sykes. "The videos are uninter rupted and shown in their entirety."

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joan osborne - Relish



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OTHER

OVERALL UNIT BALES

TOTAL 284,561,000 287,305,000 (UP 0.9%)
ALBUMS 241,215,000 248,294,000 (UP 2.9%)
SINGLES 43,445,000 39,011,000 (DN 10.2%)

CD 139,931,000 157,797,000,0/P 12,8%,
CASSETTE 101,037,000 90,109,000,0/N 10,8%

388,000 (UP 57.1%)

2.062.000

2.002.000

CHANGE

LIP 3%

THIS WEEK

DOWN 7.1%

AST WEEK

BALES BALES

79 031 000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK

13,339,000 LAST WEEK 12,424,000

UP7.65 THIS WEEK 12.812,000

MASS MERCHANTS

11,277,000

THIS WEEK

10,864,000 1,948,000 CHANGE CHANGE

73 381 000

UP 4.1% UP 3.8% UP 5.9% TOTAL YEAR-TO-DATE SALES BY STORE TYPE 1994 1985 CHANGE MAJOR CHAIN 125,846,000 139,927,000 UP 11 2% 40,594,000 DOWN 12.4% CHAIN 35,642,000 INDEPENDENT 39,088,000 38.356,000 DOWN 1.9%

Adams' 'Woman' Holds At No. 1

N A VERY COMPETITIVE top five, Bryan Adams, hangs onto the No. 1 position on the Hot 100 for the fifth week with his "Don Jame Delarco" countfract single, "Hare You Ever Beally Loved A Woman!" It's the longost-transing movie chart-topper since (EMPN remake of Elvis Pressley's "Can't Help Falling In Love" from "Shore" had a seven-week stay in the sonamer of 1980.

Steller find a secret-week eight the belimiter of intertoning of the secret fine and the secret find and the secret find and the secret fine and

schen No. I meric hilo were from "A Night In Heaven," Robin Hoods Frace Of Thereven, and The Three Masketeers," Collins had two chart-teppers from "Buster" and one each from "Agantst All Odds," and "White Nights," while Prince had two from "Plarghe Rain" and one each from "Under The Cherry Moon" and "Butman."
With so many titles compecing to surveed Arkams, it's

with so limits tolks competing to interest Arisin, it is with a limit of the competing to interest Arisin, it is if Monian pulls it off with Their Table It Personal Glast One Of Dom Dayas," she will be take a recent that has stood for 22 years and two marks. The Pelyson-old arisin to a few and the competing the competing the competing the era. Little Progr. March was 16 years and 1 month old when "Will Follow Hen" made ploe position in Agel Mol. There have been other founds strike under age 20 who and Debbie Glossa, for the one has been all the other and Debbie Glossa, for the one has been all the significant March. Will Monica be the one to take away Peggy*

SARPER, Will accesses to the our or take the part of the part of the space in even days.

STARS ON 4F. Arista's Real McCoy is on the Het 100 for a 45th week with "Another Night." That thes the recent held by Tag Feam with "Whotonge Cliner is 16" and Crystal Waters with "100F Pure Love" as the lorgest consecutive run on the chart since it was initiated in August

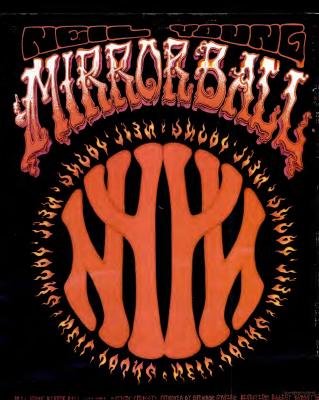
1968. The only sing to have a longer visit was the 4 Seasons' Therember, 1963 (b), What A Nghr, which had two 27 week runs.

JOEY, JOEY, JOEY, Jochen Tierhach of Willich, Germany, notes that while "Cotton Eye Joe" by Rednex dight fare as well in the US, solt tidl.

by Fred Bronson
in Europe, Ridll Instels a mer appearance for a comp with the name does men appearance for a comp with the name does men appearance for a comp with the name does men appearance for a comp with the name does men appearance of the name does men appearance of the name of the name

"Bagtine Cowbey Joe" (No. 16 in 1988), No doubt Twelands will be watering udsey the progress of the Numfi-'Schlampfen Cowbey Joe," currently No. 9 in Germany. BY THE NUMBERS: Mike Stens of Moren Valley, Culf, writes that Bos Jor's "This Air L Auce Seng!" to the first ougs to detect at No. 34 in 25 years and seven months. The last nor entry at No. 34 win Marvin Gapes. "I Heard It Through The Grapevine." Since then, six singther entrared at No. 33 and areven at No. 35.

122







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